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LITERATURE.

Glances back through Seventy Years: Autobiographical and other Reminiscences. By Henry Vizetelly. In 2 vols. (Kegan Paul & Co.)

IN this age of reminiscence-writing, it would have been matter for as much surprise as regret if Mr. Vizetelly had not fallen in with the too-prevalent literary fashion. His recollections and experiences could hardly fail to be of interest and value. He has had a long, busy, and, in one respect, important career, frequently marked by a close acquaintance with men of whom the world still delights to read. The chief incidents of that career may be briefly noticed. In his teens, having shown some aptitude for drawing, he was apprenticed to a wood-engraver, Bonner, the master of W. J. Linton, and became a pupil of Orrin Smith. Presently he went into partnership with his eldest brother, who had set up as a printer in Peterborough-court, Fleet-street, where the offices of the *Daily Telegraph* now are. In 1842 Herbert Ingram started the *Illustrated London News*, and Mr. Vizetelly, who had already drifted into pictorial journalism, was associated with the undertaking. Early in the following year, severing his connexion with the *News*, he brought out, in conjunction with Andrew Spottiswoode, the Queen's Printer, an opposition paper, the *Pictorial Times*, its principal writers being Douglas Jerrold, Thackeray, Mark Lemon (though he was editing *Punch*), Gilbert à Beckett, Peter Cunningham, and Knight Hunt. Before long he sold his share of the property, in order to give increased attention to the Peterborough-court business, as by that time the firm had come to print regularly a large number of illustrated books. This, however, did not prevent the brothers from entering into an outside speculation with the *Puppet Show*, one of *Punch's* many imitators. During the Crimean war Mr. Vizetelly and David Bogue established the *Illustrated Times*, and, thanks to equal enterprise and liberality, made it one of the most successful periodicals in London. Hablot Browne, Birket Foster, Kenny Meadows, Ansdell, and Gustave Doré were among its artists; the literary staff included Mr. Sala, Mr. Edmund Yates, James Hannay, Robert Brough, Augustus Mayhew, Edward Draper, Tom Hood, T. W. Robertson, Mr. Frederick Greenwood, and Mr. J. C. Parkinson. In 1859, after losing £2000 over the *Welcome Guest*, in which Mr. Sala's "Twice Round the Clock" originally appeared, Mr. Vizetelly transferred his share in the *Illustrated Times* to Ingram for rather more than double that

amount, and undertook for £4000 more to continue editing it for five years. On the expiration of his agreement, he became the Paris correspondent and general representative on the continent of the *Illustrated London News* at the same salary—namely, £800 a year. His duty was simply to write a short letter weekly, and to select artists to work on special occasions. Except, of course, in the dark period of 1870-71, the post yielded him a good deal of leisure, which he occupied in writing on French subjects for the *Pall Mall Gazette*, *All the Year Round*, *Once a Week*, *London Society*, and other monthly magazines. For some two or three weeks, at the beginning of 1870, he was in Ireland on behalf of the *Illustrated London News* and an evening paper. Returning to England in 1877, he embarked in the publishing trade, though only to be reduced to "pecuniary ruin" by the proceedings taken against him for issuing translations of the works of M. Zola. Since then he has lived in partial retirement, probably solaced by the thought that his name is inseparably associated with the development of pictorial journalism in this country.

Mr. Vizetelly's recollections extend as far back as the Reform agitation, of which he gives a rather graphic account. Here is an anecdote of Wellington, when the fever was at its height:

"I remember, on the occasion of some inspection of troops in Hyde Park, seeing the Duke most foully assailed as he rode, unattended, through Decimus Burton's archway, up the open gates of which some London ruffians had climbed. Yelled at and spat upon by these blackguards, and pelted with mud and more offensive refuse by their companions, the Duke rode calmly on at a walking pace, making no effort to avoid the filth flying around him, until the police, fighting their way through the crowd, came to the old soldier's rescue."

Elia flits across the scene at about the same period:

"My father pointed out to me the small attenuated figure of another great writer walking slowly along near the corner of Chancery-lane—his gait a trifle uncertain, and he himself, spite of the restless movement of his eyes, apparently oblivious of all that was passing around. This was Charles Lamb, whose *Essays*, but recently collected and published, was already a well thumbed book in our household. For this reason I had a good look at him, and distinctly remember being struck by something of a Jewish look in his face, although his dress, an old-fashioned suit of black—swallow-tail, small clothes, and gaiters—gave him very much the appearance of a decayed old-fashioned pedagogue."

Miss Landon's beauty, which enslaved Maginn and Jerdan, would seem to have been exaggerated:

"When I saw her on one occasion, no very long time afterwards, prior to her ill-fated marriage, she was certainly most unattractive, and I failed to recognise any resemblance to the flattering portrait that formed the frontispiece to one of her books. The recollection I have preserved is of a pale-faced, plain-looking little woman, with lustreless eyes and somewhat dowdily dressed, whom no amount of enthusiasm could have idealised into a sentimental poetess."

Unfavourable, too, is a sketch of Edward Irving:

"What chiefly attracted me to the chapel in

Newman-street was the expectation, generally realised, of the spirit moving some hysterical shrieking sister or frantic Boanerges brother (posted in the raised recess behind Irving's pulpit), to burst forth suddenly with one of those wild rapid utterances which, spite of their unintelligibility, sent a strange thrill through all who heard them for the first time. . . . He had grown gray and haggard looking, and this, with his long straggling hair and restless look, emphasised by the cast in his eye, gave him a singularly wild and picturesque appearance. His voice, too, was piercingly loud, and his gestures were as vehement as those of any street-ranter of the day."

Macready was then the popular tragedian, but we have evidence here that his "jerky elocution and stilted mannerisms" did not impose on one of his auditors.

Naturally enough, Mr. Vizetelly is at some pains to portray for us the more prominent of the writers and artists with whom he was connected in the way of business. Among these, it is needless to say, Thackeray holds the first place. When, in 1843, Mr. Vizetelly waited upon him at his humble lodging in Jermyn-street to ask him to write for the *Pictorial Times*, he was not many degrees removed from poverty.

"The apartment was an exceedingly plainly furnished bedroom, with common rush-seated chairs and painted French bedstead, and with neither looking-glass nor prints on the bare, cold, cheerless-looking walls. On the table was a frugal breakfast tray—a cup of chocolate and some dry toast. Mr. Thackeray at once undertook to write upon art, to review such books as he might fancy, and to contribute an occasional article on the opera, more with reference to its frequenters, he remarked, than from a critical point of view. So satisfied was he with the three guineas offered him for a couple of columns weekly, that he jocularly expressed himself willing to sign an engagement for life upon these terms. I can only suppose, from the eager way in which he closed with my proposal, that the prospect of an additional £160 to his income was at that moment anything but a matter of indifference."

Mr. Vizetelly, while denying that Thackeray was eager for praise, though he might be depressed by disparaging remarks, admits that he was somewhat of a tuft hunter, as the authentic story of his meeting with Rumsey Foster, the "Jenkins" of the *Morning Post*, may be taken to suggest. Jerrold, ever ready to lose his friend rather than his joke; George Cruikshank, at that time rarely sober, but not a little vain as to his personal appearance; Harrison Ainsworth, in no wise spoilt by the striking success of his *Jack Sheppard* and other books; John Leech, quiet, reserved, and with that "interesting air of melancholy" which romantic young ladies had not yet ceased to like; Marryat, having nothing of the jovial "salt" about him; Samuel Carter Hall, too obviously the original of the immortal Pecksniff; Gustave Doré, who at the age of fifty was in a state of "chronic wretchedness" because French art critics refused to recognise in him a great painter, and who eventually disliked to hear his drawings spoken of—these and many more figures of the time are sketched by Mr. Vizetelly's pen. With Dickens, however, he seems to have had but a slight acquaintance. We also find Carlyle growling about literary men making a public show of them-

selves on a platform; John Bright conceitedly anxious as to the expression in a portrait of himself in the *Pictorial Times*; and Disraeli doing his best, evidently without much effect, to ingratiate himself with Leech—i.e., the influential Mr. Punch—at a dinner in the city.

But the interest of the book is not merely of a personal kind. Here, for example, is a story of perjury deliberately perpetrated to defeat an unjust claim:

"A London tradesman, to his great astonishment, was served with a writ for a considerable sum of money, pretended to have been lent to him by the plaintiff, whom he had never heard of, and, as far as he knew, had never seen. He hurried off to his lawyer, and explained to him his ignorance of the whole affair, which the lawyer readily believed as soon as he had glanced at the attorney's name endorsed on the writ. 'It's no use, however,' said he, 'denying the claim; Quirk, Gammon, and Snap will prove beyond a doubt that you have had the money, and you will lose the case unless we, too, can prove beyond a doubt that you have paid the money back again. . . . Our only plan is to meet roguery with roguery, and we must be prepared with half a dozen good men and true who will swear that they saw you repay the amount.'

And this was actually done, with the desired result. Contrary to a statement made by Dr. Strauss, the Old Bohemian, the Savage Club originally had its quarters in a small room on the topmost floor of a dingy public house in Chancery-lane. Mr. Vizetelly, having been taken there by William Brough, had the empty glasses of the members present refilled, and on paying the waiter told him to keep the change. Brough ventured upon a mild rebuke. "Tipping the waiters by members," he said, "is strictly forbidden; and if visitors infringe the rule, the waiters will speedily become demoralised!"

To turn from the humorous to the pathetic, this is what Mr. Vizetelly saw and heard from the balcony of the Mansion House on the entry of the Princess Alexandra into London:

"The large space intervening between here and the Bank and the Exchange seemed one mass of human heads, intersected by a narrow strip of roadway, along which the procession was to pass. . . . To clear the necessary space opposite the Mansion House for the Lady Mayoress to present . . . the Princess with the conventional bouquet seemed an impossible task; but the police got over the difficulty in arbitrary fashion. Failing to force the crowd back by vigorous thrusts of their truncheons, they took to breaking the heads of the unfortunate possessors of front places, cracking skulls right and left with the precision of mechanism. One heard piercing screams and heartrending moans and passionate appeals for mercy, but there was no interruption to the rainfall of blows until blood spurted forth in all directions. When the carriage of the Prince and Princess moved on again, with a string of newspaper reporters at its tail, the spokes of the wheels almost grazed the shins of the pitiable-looking wretches who, with blood streaming down their faces, still occupied the first rank; and the poor Princess perceptibly shuddered at the sickening sight, while the loud welcoming cheers of those beyond the reach of police bludgeons were ringing in her ears."

In fact, a riotous mob could hardly have

been treated by the police with greater severity.

Not the least attractive part of Mr. Vizetelly's narrative is that in which he sets forth some of his French experiences. If, in writing it, he has utilised his contributions on that head to English periodical literature, as is probably the case, we can only say that they are worthy of presentation in the more abiding form of a book. Especially is this true of his chapter relating to odd ways of getting a living in Paris a quarter of a century ago; it is full of curious and trustworthy information. Mr. Vizetelly became acquainted with all sorts and conditions of people, and appears to take a keen delight in describing them. Nothing came amiss to him, whether it was a court fête or an execution. He has also much to tell us of the Burgundy and other vineyards. Ville-messant, of the *Figaro*, once related to him the following anecdote in connexion with the funeral of Béranger:

"Paris was in a state of commotion at the time, and the government feared some disturbance at the graveside. Accordingly, as soon as the funeral cortège and the representatives of the press had entered the cemetery, the gates were closed, and a detachment of soldiers was stationed at them to hold the mob in check. As it had been arranged that a special number of the *Figaro*, containing an account of the ceremony, should be issued that same evening, its representative was instructed to return from Père Lachaise as speedily as possible. When, however, he wished to leave the cemetery—not caring to listen any longer to the interminable orations which, in accordance with French custom, were being pronounced beside the grave—he found his way barred by sentinels, who refused to let him out. Expostulation only led to a threat of arrest; and the reporter was disconsolately reflecting that he would not be able to get away any sooner than his *confrères*, when, at the corner of the avenue, he espied the hearse which had done duty at the ceremony, and the driver of which was just gathering up his reins preparatory to departing. Quick as thought, the journalist passed behind the vehicle, and, without being seen, climbed into it and stretched himself in the very place which, a quarter of an hour earlier, had been occupied by Béranger's corpse and coffin. Scarcely had he pulled the black pall over him than the hearse started off; and the gates of the cemetery being immediately opened to let it pass out, Villemessant's quick-witted young man succeeded in returning to office in ample time to allow of the *Figaro* anticipating its rivals with a vivacious account of the proceedings."

During the siege of Paris, as may be supposed, Mr. Vizetelly was intent upon the means of supplying the *Illustrated London News* with sketches of events in the beleaguered city.

"The first batch of sketches I despatched went off in a great hurry in the balloon which carried Gambetta and his secretary to the provinces. Once, when a favourable spot had been fixed upon for a descent, it was suddenly discovered that they were hovering within the German lines, and the balloon was received with a volley while it was dropping slowly down to earth. A rapid flinging out of the ballast was speedily resorted to; and one of the occupants of the car, in his nervous anxiety that the balloon should rise beyond the reach of German rifles, pitched out a bag of letters. Unluckily for the *Illustrated London News*, this identical bag contained the score of sketches

destined for that paper, and the Germans were immensely delighted at securing such a prize."

The disappointment of Mr. Vizetelly was hardly lessened by the fact that the sketches forthwith appeared in the German illustrated press.

For the rest, Mr. Vizetelly writes in a direct and unaffected style, but at times shows a weakness for vulgarisms. He has a keen eye for the faults of friends and enemies alike, and can speak with engaging candour of a transaction which hardly redounds to his credit. Of his general accuracy—a matter of importance in a collection of reminiscences, if they are to be accepted as a contribution to history—we can speak in high terms. In one instance, however, he makes a curious slip. Mentioning the death of Ingram, which occurred in America in 1860, he says, "the Atlantic cable was not much used in those days." In point of fact, the first Atlantic cable was not completed until 1866.

FREDERICK HAWKINS.

The History of the Post Office to 1836. By Herbert Joyce, C.B. (Bentley.)

THIS is a plain, unpretending statement of the rise and progress of the Post Office. It does not enter into the marvels which have been effected in that institution during the present reign; and, as a consequence, much which would have been of the highest interest to the present generation does not come within the author's purview. But it tells the story of its sure, if slow, growth with judgment and accuracy, though the history of the laying of the foundations of the building cannot be so full of interest to the ordinary reader as the narrative of the formation of the structure itself would be.

The origin of the Post Office is not free from obscurity, and its operations for nearly a century are not traced without difficulty. Even at the date of the accession of James I. the established posts did not exceed four in number. One ran—the word is possibly suggestive of too speedy a motion—to Scotland, another went to Ireland, a third proceeded south-west as far as Plymouth, and a fourth—the most important of all—passed through Kent, and carried the communications which were intended for foreign countries. A man of ability named Thomas Witherings became associated with the office about 1632; and after the duties of the foreign post had been discharged by him for three years, the improvements which he instituted led to the inland posts being placed under his charge. Witherings laid down the principle that the office should be self-supporting; and to secure this result he drew up a scale of postage, with a charge increasing according to the distance that the mails were carried—an alteration that marked the introduction of a definite system of postage. Another innovation by him consisted of the opening of a letter office in the city of London. A few years passed away, and this intelligent reformer was dismissed from his office on a general charge of "divers abuses and misdemeanours," a charge not known now to be "well or ill-founded." His successor was Edmund Prideaux, a member of a family

of considerable influence in Cornwall and Devonshire. He signalled his appointment with the announcement "that there would be a weekly conveyance of letters into all parts of the kingdom"; but he did not long retain his post, although some sort of connexion with the office lasted for his life, and before the Restoration he was dead.

A great change took place under an Act passed in 1657, and renewed in 1660. A general post office for England was now established by legislative enactment, and an officer, with the high-sounding title of "Postmaster-General and Comptroller," was created for its government. Hitherto there was no post at all between one part of London and another, but by 1680 William Dockwra had perfected his plans for the establishment of a penny-post in London. They were well matured. The city and its suburbs was divided into seven districts, each of which possessed a sorting-office, and "between four and five hundred receiving offices were opened in a single morning." Such innovations did not meet with unqualified satisfaction—they never do—and Dockwra was soon ejected from the office which he had succeeded in establishing.

Under the direction of Cotton and Frankland (1690-1705), the operations of the Post Office largely increased. Cross posts were established; the posts themselves were farmed out to men of energy and capacity, who paid a share of the profits to the chief office, and under their sagacious administration the service was improved and extended. New packet-boats of considerable speed were constructed by the king's order, under the guidance of Edmund Dummer, Surveyor of the Navy, and that official himself accepted the contract for the new service to the West Indies. For him, as for the other pioneers of progress in early days, connexion with the Civil Service proved disastrous. He lost his boats, his private property was mortgaged and foreclosed, and he died "bankrupt and broken-hearted." His epitaph is well written by Mr. Joyce. "It is his honourable distinction that he succeeded in all that he undertook for others, and that it was only in what he undertook for himself that he failed."

During this same period posts were established in North America, and for some time an ocean penny postage existed between our country and that colony. A reformer, called Povey, set on foot a halfpenny post in London, and the letters were collected by men in his employ, who rang bells to announce their approach. Povey was soon dispossessed of this arrangement; but letters continued to be collected by the sound of bells in London until 1846, and in Dublin down to September, 1859. Not only was Povey's system of cheap postage discontinued, but under the influence of a Secretary to the Treasury, called William Lowndes—an official who invented the phrase, "Take care of the pence and the pounds will take care of themselves"—increased rates of general postage were adopted.

With 1720 a new name, and one still remembered, comes before us. This was Ralph Allen, immortalised by Pope and Fielding, and of such importance at Bath as to be courted by the great Pitt himself. He

imbued the Postmaster-General with such confidence in his powers that, although he was twenty-six years old and without capital, they let him the farming of the by and cross-post letters for £6000 a year. Allen was possessed of many qualifications for the duty: a perfect temper, an inexhaustible stock of patience, and an unparalleled knowledge of the topography of his own country, and of the conditions of local life in the provinces. Most of the subordinate officials were against him, for he was stopping malpractices everywhere; but he overcame them all, placed the system into an admirable condition, and obtained for himself the ample fortune that he deserved, and knew how to distribute to the best advantage. Allen's labours were continued by Palmer, who was not inferior in energy or ability, but lacked the good temper of Allen. He remained invincible for many years; but his complete disregard, amounting in some instances to absolute defiance, of his official chiefs, resulted in constant friction, and the second Pitt had at last no option but to leave him out of the official list. The third great name at the Post Office was Sir Francis Freeling, best known to us as a book collector, worthy of being placed in the same category with Heber and Huth. Under his régime the highest rates ever in force were imposed in 1812. A "single" letter for a distance exceeding 700 miles cost seventeen pence.

Much valuable information is preserved by Mr. Joyce, and as it rests on official authorities, its correctness is beyond question. Perhaps the most telling illustration of the growth of the Post Office presents itself in the notice of Manchester. In 1792, the local business there was managed "by an aged widow, assisted by her daughter" and a single letter carrier. It now gives employment to about 1400 persons.

A few slight matters for correction have come under our notice during a perusal of Mr. Joyce's pages. "Lisle" is an antiquated mode of spelling for the fortress famous for all time through its gallant defence by Boufflers; Blaithwaite was never in such an exalted official position as that designated by the title of "secretary of war"; the village at which Ralph Allen was born is not now known as "St. Blaise," and has not been so called for many a long year; and if the name of "Richard Hiver" does not appear in the Return of Members of Parliament, it ought not to be difficult to ascertain the cognomen for which "Hiver" is a misprint.

W. P. COURTNEY.

A Journey through Yemen. By W. B. Harris. (Blackwoods.)

MR. HARRIS'S book on the Yemen is not quite new. A considerable portion of it has already appeared in the *Illustrated London News*, and his account of the Yemen rebellion was printed in *Blackwood's Magazine* of last February. But there is a great deal of additional matter in the present volume, which is as instructive and interesting a book of travel as one could wish for. The illustrations, too, are numerous and of remarkable beauty.

Mr. Harris could not, impeded by circum-

stances, bring us back any account of antiquities and relics of early dynasties; nor does he add much to our knowledge of the geography of Arabia Felix. He can only tell us, as Gibbon and Burton have already told us, how vague the boundaries of eastern countries are. The real value of his book is in the account it gives us of Turkish influence in the Yemen.

In order to elude so far as possible the vigilance of the Turkish sentries, Mr. Harris determined to start from Aden on his journey to Sanāa, though Hodaidah would have made a more convenient starting point. Passing through Lahej, Koreiba, and Dhama, he has returned with a history of exciting adventures, and a good deal of information as to the features of the country and the character of its inhabitants. For the most part the natives treated him with great courtesy and kindness. At Beit-Said he learnt the truth of the boast in the Arabic poem—

"A kin great of heart,
Whose word is enough to shield whom they
shelter."

"I had been asleep—he writes—only an hour or two when I felt myself quietly shaken; I asked who was there. A voice whispered in my ear, 'Hush! do not speak.' I struck a light, and as a wild long-haired creature leant over me to blow it out, I had just time to see the man was a stranger. 'Get up,' said the voice again, 'you are in danger. Not a word, mind. Give me your bedding and carpet.' In the dark I hurried into my clothes, while the unknown seized my carpet and such baggage as I possessed, and left. I waited for a few moments, when he returned. 'Your mules are already being laden,' he continued; then, seizing me by the hand, added, 'Follow me.' I followed him out into the quiet moonlit streets, and, keeping under the shadow of the houses, left the village."

For some hours the strange guide led the little party over a difficult country to a place of safety.

Scarcely less exciting is the account of a journey between Sobeh and Yerim. The Owd tribe, among others, had taken advantage of the rebellion to cast off all forms of government, and the march to Beet-en-Nedish was perilous in the extreme. But the faithful service rendered by Mr. Harris's comrades brought him safely through all dangers. That he was a Christian seemed to stir up no animosity in the hearts of these Mahomedans.

In addition to the great qualities of hospitality, bravery, sincerity, and beauty, virtues shared in common with all Arab races, the Yemeni are industrious and ingenious agriculturists. As in Madeira, the Atlas Mountains, and many parts of Ceylon, their land is "carefully terraced to allow of more cultivation." In the valley of Wadi el Banna, by no means the most richly tilled portion of the country through which he passed, Mr. Harris counted one hundred and thirty-seven terraces.

"The supporting wall of every terrace was in excellent repair, here every little artificial channel and aqueduct brimmed over with water; and the whole surroundings were not only the appearance of great laborious skill, but of the idea being present that the people were aware of the necessity of maintaining the results of their labour in a state of repair."

Mr. Harris suggests that the effects of this careful system of cultivation may have had much to do in gaining for the country the title of Arabia Felix.

Of Sanāa, the goal of his journey, Mr. Harris has but little to tell us. He gives us a short account of the quarters into which the city is divided; one learns, incidentally, that the Jews are well treated, and that—a common phenomena in every city and village east of Suez—the Greek vintner and shop-keeper flourishes. Mr. Harris was imprisoned on his arrival by Ahmed Faïsi Pasha, and only liberated because that worthy feared that the fever, from which the traveller suffered, would prove fatal.

But though, in many respects, the result of Mr. Harris's journey is disappointing, one great good has been gained. No other authentic account of the late rebellion of the Yemeni against the Osmanli troops has been given us; nor do we find anywhere else so adequate a statement of the causes and probable results of that rising. The peoples of Arabia have already played a foremost part in forming the religion and customs of a large part of the world. The recent disturbances seem to prove that the most unchanging of men have not lost their power of effecting changes. For the rebellion was a *Jehad* or holy war. Co-religionists as the Turks may be, in that they follow the teaching of Mahommed, they are separated from the Yemeni people in their sympathies. The old quarrel between the Sunnis, or orthodox Mahommedans, and those of the Shiah sect is not yet over in this corner of the earth. The Imams, or direct descendants of the Prophet, dwelling at Sanāa, possessed the allegiance of the Yemeni; and now that their rule is a thing of the past, the tribes will not acknowledge any more readily the Sultan as commander of the faithful. When the qualities of the rebels are understood, it is easy to realise what may be the result of their discontent. Ahmed Faïsi Pasha told Mr. Harris that the disappointment consequent on their failure to recapture Sanāa caused the Arabs to lose heart for a time. "Had they succeeded in entering the city, and brought their Imam there in state, there is some possibility that the Turks might have lost the Yemen for ever." Even when the stern measures adopted by Feiz had succeeded in reclaiming the country for his master, the Turkish authorities were fearful lest the true story of the revolt should leak out, and jealously guarded the frontiers against travellers. Nor could they have been anxious that the condition of the Turkish soldiers should become known: and the large number of deserters, invariably kindly treated by the Arabs, is ominous of future disaster to their rule.

To the Turks the loss of the Yemen were a serious matter indeed. A blow would be struck at the prestige of Abdul Hamid from which he could scarcely recover, and not only the Yemen but the whole Hejaz would renounce their obedience. Nor could any caravan pass through the Yemen in safety; for the Turkish soldiers have kept open the passes, a feat the Imams would be powerless to accomplish. So that the question is a serious one for England, because English

pockets would be lighter should the Aden trade suffer hurt. But it may well be questioned whether, in this case at any rate, our interests should prompt our sympathies. The Turk, partly because of his pseudo-western inclinations, is far inferior to the Arab.

The chief lesson, it seems to us, to be learnt from Mr. Harris's book is that Turkish authority in the Yemen is decaying. The most rapacious of governors will hesitate to refill an exhausted treasury by imposing further taxes on the tribesmen. A formidable list of victories, gained by the Arabs during the early part of the rebellion, may probably be regarded as prophetic of complete success in the future. The miserable plight of the Turkish soldiers can only fill an Arab mind with contempt for the Sultan whose authority they represent. One cannot be too grateful to Mr. Harris for showing us what manner of men these Yemeni are, for describing to us the wonderful hills and valleys they inhabit, and for casting a vivid light on Turkish incompetence and failure.

PERCY ADDLESHAW.

Idyls and Lyrics of the Ohio Valley. By J. J. Piatt. New Edition. (Longmans.)

Little New World Idyls. By J. J. Piatt. (Longmans.)

THERE was exhibited at the Academy in 1844 a picture in which a railway train is represented as passing through air golden with light in spite of rain that descends in torrents. Its path is along a brown bank that rises steeply from water on which a boat drifts leisurely. It is going at great speed, to the terror of a little hare that scuds on in front of it. Lurid fire-flashes light up the engine, and the dim wagons in long trail behind it catch bright glints as the light strikes on their windows.

The beauty and power of the picture which I have tried to describe above—the painter called it "Rain, Steam, and Speed"—can not be told in words black upon white. It was the first attempt to put on canvas the beauty of a railway train, and it has remained the greatest achievement of this kind among the pictures of the world. It has not been mentioned here without a special purpose. It is an old theory with me that what the painters do the poets do, and in the same age; that the arts—not these two arts only, but all the arts—trend one way in one century. To one holding this belief it comes with no surprise that the painter having risen up among us—and that painter Turner—who could put on canvas the beauty and the mystery of that steam-chariot that carries us about the world, there should come forward a poet to sing of it. It is with very great pleasure that I have found in the grave and beautiful work of the American poet with whom this notice deals frequent allusion to the steam wonder of our age. In the poem which opens the book, "The Pioneer's Chimney," the return of the writer to what had been a wooded land is thus described:

"First indistinct, then louder, nearer still,
And ever louder grew a tremulous roar;
Then, sudden, flared a torch from out the night,
And, eastward half a mile, the shimmering train
Hurried across the darkness.

And overhead the leaves were jarred awake,
Whispering a moment of the flying fright,
And far away the whistle, like a cry,
Shrill in the darkness reached the waiting town."

"The shimmering train"—"the whistle, like a cry"—who shall say, after this, that our old, plain friend, the railway train, supplies no theme for a poet?

"Taking the Night Train" is the name of one of these poems. The language in it—I quote three stanzas—is not so subtly weighed as in the lines quoted above. The word "depot" will be a terrible shock to some, to whom I will venture to say that I personally like it in its context.

"The streets are lighted and the myriad faces
Move through the gaslight, and the home-sick feet
Pass by me, homeless; sweet and close embraces
Charm many a threshold—laughs and kisses
sweet.

"From great hotels the stranger throng is
streaming,
The hurrying wheels in many a street are loud;
Within the depot, in the gaslight gleaming,
A glare of faces, stands the waiting crowd.

"The whistle screams; the wheels are rumbling
slowly,
The path before us glides into the light:
Behind, the city sinks in silence wholly;
The panting engine leaps into the night."

I am struck by the use of the word "hotels" in these stanzas. "Inns" would of course have been affected, and "hostelries" is absurd. "Hotels" is no doubt right, but at first reading it startled me more than "depot." In "Walking to the Station," effects of steam and speed are very finely dealt with in the closing stanza. More surprising is it to find that the only light-ray which falls across the gloom of the curious poem entitled "A Lost Churchyard" comes, as it seems to me, from a railway light. Even in the description of a haunted tavern the nearness of iron roads is glanced at. To muse, the poet takes "a noiseless train."

"Homesick at times, I take a noiseless train,
Wandering, breath-like, to my home again,
See my glad brothers, in the June-sweet air,
Toss the green hay, hot sheaves of harvest bear:
The fireside warms into my heart—how plain!
And my lost mother takes her boy again;
My sisters steal around me tenderly—
And all that cannot be yet seems to be."

It is, alas, all mere seeming, for thirty years have worked their change upon the place. First came this new thing, then came that, and—the inevitable followed.

"Strange men with chain and compass came at last
Among the hills, across the valley passed.
'We do not want it,' many said, and one,
'Through field of mine I swear it shall not run!'
And paced his boundary-line with loaded gun."

I have said so much about what has seemed to me to be the salient feature of Mr. Piatt's volume of poems: that in it a thing deemed by many of the most prosaic is shown to admit of poetic treatment, as it has been shown to admit of pictorial treatment—and to admit of such treatment at the hands of grave and ambitious artists—that I have left myself but little space to comment on other characteristics of this book. Its merits seem to me to lie in the truthful and loving description of landscape—that far Ohio Valley seems nearer to us as we read these idyls—in the descriptions of sunset and sunrise,

of pioneers and mowers. We are taken into quiet places among quiet folk, though louder places with their louder folk are never so far distant that from them there does not come that whistle "like a cry." The defect of the work is an occasional incoherency. The poet aims at condensation, with the result that his meaning is not always as clear to his reader as it doubtless is to himself. Now and again, too, a trite phrase is used, as notably in the sonnet "Awake in Darkness." But for one verbal lapse in this poem, it would rank high among sonnets dealing with that most beautiful of world-old phenomena, the love of a man for his mother.

It is risking much for any poet to issue in one year more than one volume of verse; for both of Mr. Piatt's books may be called new in this country. The public, if pleased with the first, will expect much from the second; and if not pleased with the first, will give the second no welcome. Thus, the second is in every way at a disadvantage. I must state it as my opinion that the public will not be satisfied with Mr. Piatt's *Little New World Idyls*, the issue of which follows so close upon that of his *Idyls and Lyrics of the Ohio Valley*. In the former work there are not fifty poems; but every one is good, with here and there one excellent. In the latter volume there are close upon a hundred poems; and of these perhaps only five are worthy of their author. The poem called "At the Grave of Two Brothers" is large in thought and lovely in expression; the quatrain named "Irish Ivy" embodies an interesting fact; and in "Ireland: a Seaside Portrait" Mr. Piatt paints a picture which those will like who have not in their memory Walt Whitman's painting of the same group: an old woman and a young, the old one my grey Ireland and the young one their—Walt Whitman's and John Piatt's—young-eyed America. When to the mention of these three poems, it is added that there are among the sonnets two that are tender and strong, the one beginning "If You Should Vanish," and the other named "The Child in the Street," all has been said that can be said in praise of this second book.

ELSA D'ESTERRE-KEELING.

A History of the Roman Empire, from its Foundation to the Death of Marcus Aurelius.
By J. B. Bury. (John Murray.)

WE have read, with no ordinary pleasure, Prof. Bury's admirable summary of the domestic and foreign history of the early Roman Empire. It is not only that he has filled up a long-standing gap in Mr. Murray's series of Student's Manuals, beginning where Dean Liddell dropped the thread of Roman history and ending just where "The Student's Gibbon" begins; but he has also filled up a vacant place in our historical literature at large.

We have no book which quite answers to his new volume. Dean Merivale, of course, has covered the period, and more, and has left off where Gibbon started; but, with all the great merits of his work, we must admit that it is now getting a little old-

fashioned, and it is on a much larger scale than the manual before us. Something was wanted which should deal with the period in question within a moderate number of pages, and which should add to fair verdicts on the character and conduct of emperors the results of recent inquiry into Roman policy and institutions. The classification of epigraphical evidence has given us an infinity of new light on the daily life and on the social and political arrangements of the Romans; while the new school of historical inquiry, led by Dr. Mommsen, has come more into sympathy and touch with the statesmen and soldiers of the early empire. It may be that a certain similarity of political problems is enabling the end of the nineteenth century to understand more fully the first and second centuries; but, a all events, we feel that we do understand the facts which our fathers collected better than they did, and that, too, at the very time when the new evidence of inscriptions is giving us fresh material of a different sort. There is very little in the points of view thus attained which will not be found duly recognised and fitly placed by Prof. Bury; and, therefore, we welcome his book, not merely on the ground that we have nothing else quite like it, but also because what he has undertaken he has done so well. He holds the balance skilfully between the constitutional and military interests of the story on the one side and the biographical facts on the other. Tacitus, of course, overrated the importance of his great—or at least his leading—men; but it would not be well, from mere reaction against Tacitus, to neglect the pictures of the mild old age of Augustus, of Tiberius, *tristissimus hominum*, of Claudius, of Nero, or the Antonines. We should be losing the good side of so much good literature if we overlooked that aspect of an age which has been painted most by Suetonius, Plutarch, Tacitus himself, and the writers of the *Historia Augusta*; and, as it happens, the men who stand out on the canvas are interesting figures. Some we cannot understand, some we detest; and the comparative tameness of virtue is relieved by our possession of the Meditations of Marcus Aurelius. We like to see, as it were, the real flesh and blood of these men, and we should all be glad if we could know what it was that Antoninus Pius said to the tax-collector of Tusculum.

Prof. Bury begins with an account of the principate and of the joint government of the *princeps* and senate. The true theory of this has emerged so recently from darkness that we cannot wonder if there be some points still open to dispute; but it is a great gain to have the new views stated for us in English, fairly and lucidly. The political development of the principate between B.C. 27 and A.D. 180 into something much more like an admitted despotism is conveniently put together in a concluding chapter. The literature, both Greek and Latin, of the Augustan age and that of the Flavian and Antonine dynasties are described with considerable fulness. Foreign policy and provincial arrangements are illustrated by two coloured maps. The Roman conquest of Britain fills such a

place as it ought to fill in an English history. The imperial post, the aqueducts, the provincial councils, the coinage, the schemes for the education of poor children, the first steps of Christianity, are among the miscellaneous subjects treated; and the dinners, the baths, and the games of the Roman people come into a very useful chapter (based on Friedländer) on Roman life and manners.

Of course in so large a field it was not possible to avoid some oversights. The suggestion that Horace managed the hexameter with ease is at least disputable. Not all scholars will allow that the *Pharsalia* "has not a spark of genius." The famous words on Pompeius Magnus, *Stat magni nominis umbra*, are not altogether Lucan's own, but are suggested by the *Aeneid* II. 223. The tax on sales of goods in Italy which Gaius abolished was 1 per cent., not $\frac{1}{2}$ per cent. The last of the captured eagles of Varus cannot have been recovered from the Germans by Germanicus and also by Claudius (pp. 174, 240). P. 67 omits to mention what was the function of the Augustales. In dealing with the very perplexing story of the fall of Messalina, Mr. Bury adopts with some hesitation the statement of Suetonius, that Claudius sanctioned a marriage between his wife Messalina and Silius, in order to avoid an evil which was said by soothsayers to threaten the husband of Messalina. But how could such a marriage be valid, or even valid enough to trick destiny, unless the lady were first divorced from Claudius? and of this divorce we hear nothing.

F. T. RICHARDS.

NEW NOVELS.

The Soul of the Bishop. By John Strange Winter. In 2 vols. (White.)

Dr. Mirabel's Theory. A Psychological Study. By Ross George Dering. In 3 vols. (Bentley.)

Found Wanting. By Mrs. Alexander. In 3 vols. (White.)

Bianca. By Mrs. Bagot Harte. In 2 vols. (Fisher Unwin.)

The Autobiography of a Spin. A Story of Anglo-Indian Life. By May Edwood. (Thacker.)

The Pursuit of a Chimera, being a Midwinter's Day Dream. By C. Elvey Cope. (Digby, Long & Co.)

The Heart of Montrose and other Stories. By Esther Carr. (Fisher Unwin.)

WHEN a writer who has achieved popular and well-deserved success in one field of fiction suddenly takes a new departure, his or her admirers naturally regard the step with an interest that must needs be partly hopeful, partly apprehensive. The lady who chooses to be known as John Strange Winter has added to the pleasure of life by a series of bright stories, which have obviously had no other aim besides that of healthful entertainment; but she has become anxious to show herself capable of earnest dealing with a serious theme, and the outcome of her anxiety is *The Soul*

of the Bishop. What will be the general opinion we cannot guess, but we should describe the book as a thoughtful, powerful, pathetic, and thoroughly unsatisfactory novel—one cause being responsible for its unsatisfactoriness both as a statement of a problem and as a work of art. The story is, to use a somewhat technical term, insufficiently motivated. If the spiritual experience which impelled Cecil Constable at the eleventh hour to break off her engagement with the bishop, whom she passionately loved, was merely a definite disbelief in certain non-essential statements in the Thirty-nine Articles, or even a vague feeling of uncertainty with regard to more important matters, an act which utterly spoiled two lives was surely an extravagant response to the true moral demands of the situation; and as such, it fails to win our comprehending sympathy. If, on the other hand, Cecil had come to be a disbeliever in the central truths of Christianity, we are left without any indication of the road by which she travelled from thoughtless acquiescence to thoughtful assurance of scepticism; and there is a hiatus in the story which renders it practically unintelligible. It is probable that John Strange Winter is entirely unaware of the indistinctness with which she states the personal problem that Cecil Constable has to solve; and, indeed, the indistinctness seems to be largely due to a lack of knowledge which, in a book of this kind—that aims not only at seriousness, but at thoroughness—is difficult to excuse. The whole story is grounded upon the assumption that the Thirty-nine Articles are a creed, acceptance of which is incumbent upon every Churchman, instead of being (what, of course, they are) a legal document with which the laity have no more vital concern than they have with a judgment of the Privy Council. A bishop in real life would have explained this at once; but John Strange Winter's bishop shares her own foggiest, and the mist shapes itself into the Brocken spectre of story to which these volumes are devoted. Of course, from an artistic point of view, an error of this kind would be of little moment did nothing depend upon it; but here it dominates the story, and, for well-informed people, destroys all verisimilitude. If it were possible to set aside this central defect, *The Soul of the Bishop* would be a work of great fascination. To speak of a story as at once strong and ineffective may seem paradoxical, but readers of the novel will understand the paradox. Though the book, as a whole, is a failure, some parts of it touch a high-water mark of success, after a fashion which indefinitely enlarges our conception of the author's possibilities of imaginative and dramatic achievement.

Mr. Ross George Dering has scored a distinct triumph, and *Dr. Mirabel's Theory* will probably be one of the most sought-after novels of the season. Dr. O. W. Holmes's lady friend, who declined to read *Elvis Fenner* because she objected to "medicated" friction, probably represents a large class which has something to say for itself; but the most eager opponent of medication who has been

tempted to begin Mr. Dering's story is not likely to lay it down until he has finished it. During the past few years several novelists have dealt in a somewhat tentative fashion with the subject of hypnotism; but so far as we can remember, no one has ventured to utilise the creepy suggestion of more than one respectable authority, that a malevolent operator can employ his power not merely for the illicit subjugation of the patient's will, but "even for the extinction, instead of the resuscitation, of his vitality": that, "in short, hypnotism may be employed as the instrument of safe and secret murder." Perhaps one need not greatly regret the neglect of such a gruesome narrative theme; but if it be treated at all, it is well that the treatment should be in the hands of a writer, like Mr. Dering, who knows what he is about. The hypothesis upon which the story is founded is clearly insusceptible of easy and convincing verification, but this is a matter with which the purely literary critic has no concern. His business is with the novelist's treatment of his material; and Mr. Dering proves himself a master of the very difficult art of mixing science and story, in such a fashion that the former intensifies rather than dulls the interest of the latter. As a work of pure narrative art, *Dr. Mirabel's Theory* is a masterly performance. It is from first to last thought out with unusual care; it has both symmetry and proportion, and yet neither has the obtrusiveness that gives an effect of artificiality—witness the subtly suggested contrast between the tragedy which is being enacted within the walls of Gorse Cottage and the quiet comedy of village life all around it. The story moves, with no hasty rush, but with unbroken constancy of progress, to its inevitable climax, or rather climaxes; and as they are reached or neared, we have some half-dozen situations which in intensity of thrilling interest have few rivals in recent fiction. The machinery which brings about the dénouement is set into action with singular skill; and Mme. Mirabel, the evil protagonist of the story, is a sombrely impressive creation which no novelist need be ashamed to own.

Mrs. Alexander's *Found Wanting* is a very creditable novel. The story, without being specially absorbing, is interesting enough to satisfy ordinary requirements, but the writer does not rely upon it exclusively: she appeals to those who like to see something of thought and finish in the management of character and situation. Mr. Riddell, the middle-aged widower, whose death sends his daughter out in the world, represents a familiar type, for he is of the family of Dickens's Turveydrop and Daudet's Dolabelle; but his conceit, his priggishness, his sickening selfishness, and his consistent assumption of the rôle of a domestic martyr, are individualised skilfully, without the aid of those touches of exaggeration which are so tempting yet so fatal. A newer type—new indeed in real life, and as yet almost unknown to fiction—is that of the woman journalist; and as exhibit it by the straightforward, business-like, kind-hearted Mme. Falk, it presents a decidedly attractive appearance. The only failure is, unfortunately, the character whose action dominates

the story—the plausible guardian of May Riddell who, after winning her affections, turns out to be anything but what her fancy painted him. Mr. Piers Ogilvie is "found wanting," not only morally, but artistically; and in the world of fiction a lack of lifelikeness is much more fatal than a lack of principle. Only a novel with a very strong constitution could survive the chapter in which Ogilvie does his worst.

That high-minded and loyal-hearted gentleman, Mr. Gilead P. Beck, said some very severe things about the ungallant masculine critics who are occasionally guilty of the outrage of "slating" a lady's novel. We have so much respect for Mr. Beck that we will not say all that we think about Mrs. Bagot Harte's *Bianca*. It is to be hoped that we are not flagrantly unchivalrous in suggesting that nature has not provided Mrs. Harte with the equipment of a novelist. Her book has, however, one merit which it would be ungracious to ignore. It consists of only two volumes.

A "spin" is, we believe, Anglo-Indian for a worn-out flirt who has run through her chances in the matrimonial mart, and who is—as more familiar slang has it—on the shelf. Flirtation in the hands of a competent chef can be made a very appetising side-dish of fiction, but it is hardly satisfying as a *pièce de résistance*; and the *Autobiography of a Spin*, with its unbroken record of hand-squeezings, and kisses behind fans, and other details of ineffective philandering, seems to us a little monotonous and tiresome. Miss May Edwood has a certain amount of vivacity, but hardly enough to keep our interest alive through rather more than two hundred pages all devoted to one theme.

The pursuit of entertainment in the perusal of *The Pursuit of a Chimera* is a vain thing. Had the disordered fancy, of which it is all compact, been the substance of a real instead of a manufactured dream, we should think with deep sympathy of the indigestion which must have preceded it. Here is a passage, descriptive of an adventure with a corpse, which is a pleasant thing to go to bed upon:

"The protuberant eyes met mine in a ghastly stare; his purple face was puffed out past all recognition, and his blue-fat lips were wreathed into a smile so horribly sarcastic, so malevolent, and so grotesquely devilish, that I let the bloated body fall from my arms to the ground, which it struck with a sickening thud. As it did so a piercing scream issued from the thing's lips, and though I knew it was but the escape of the imprisoned gases, my over-wrought nerves gave way before it."

We should think so; but what about the reader's over-wrought stomach? This kind of thing really ought to be made penal.

Boys and girls will find very pleasant reading in *The Heart of Montrose* and its three companion stories. One of these deals with the boyhood of King René of Sicily, another with the girlhood of Catherine II. of Russia, while *Twins* is a romantic tale of present-day life. All four stories are prettily imagined and told.

JAMES ASHCROFT NOBLE.

GIFT BOOKS.

Nursery Rhymes. By Mrs. Richard Strachey. With illustrations by G. P. Jacob Hood. (Bliss, Sands & Foster). It is not everybody who can write verses for children, and there are very few who can sing them so well as Mrs. Richard Strachey. They are daffodils out of her garden, as she calls them in the pretty verses which introduce the rest.

"Who shall have the daffodils in my garden growing
Daintily befrilled in white, with yellow fur-
belowing?"

Baby boy and baby girl,
Cheek of rose and tooth of pearl,
Golden head and dancing feet,
Drops of life all perfect sweet,

You shall have the daffodils within my garden growing."

This is a good prelude, and here is the first of the flowers:—

"I have learnt a new song
From the linnet, the linnet;
Sweet will you listen
A minute, a minute?
Sunjoy, and showers,
And winderies are in it,
And babble of flowers
Begin it, begin it."

Those who hear the beginning will not be easily satisfied till the end, nor after it, until they have listened to all the "New Songs" that the volume contains. For they are all new in the best sense, not seeking after novelty, but finding it everywhere, by that freshness of heart which makes the world for ever young. Wind songs, sowing songs, bird songs, fairy songs, leaf songs, all sorts of songs, even pony songs, and all of them musical, now tender, now sportive, save where a little touch of sadness comes and flies like a summer cloud. Not the least pretty (nor the least original either) are the variations on some nursery rhymes. Nobody knew before what were the consequences of fetching the rabbit skin to wrap that Baby Bunting in; but every father and mother ought to know, and so we recommend them, as well as their children, to study this very charming little volume, and to look at Mr. Jacob Hood's delightful illustrations.

The Pope's Mule and Other Stories from Daudet. Translated by A. D. Beavington Atkinson and D. Havers. (Fisher Unwin.) Those who have never read *Lettres de mon Moulin* and *Contes du Lundi* have here an opportunity to make acquaintance with some of the best of Daudet's short stories—all too short, we should think, if they were not so complete. For its rich invention and exquisitely controlled extravagance there is nothing better than "The Pope's Mule." We would it were really true. The notion of a real Pope, daily mixing for his mule a large bowl of fine French wine mixed with spices and sugar and giving it to him with his own hands, is fine. Such a mule as this, though generally sweet tempered, would surely have a reserve of strength which could be used with terrible effect on occasion. The kick which he stored for seven years could have no ordinary effect; and we are not at all surprised to hear that all that was left of Tistet Védène was a cloud of golden dust with an ibis plume floating in it. How different from this are the pathetic tales of the Franco-German War, like "The Standard Bearer" and "The Turco of the Commune." The latter is the best of all; but why discriminate when all are so good?

Lily and Waterlily. By Mrs. Comyns Carr. (Innes.) The story of Lily is neither a fairy tale nor an allegory, but a nondescript somewhere between the two. The land in which Ruby and Pearl live is equally dubious: now

it reminds one of this world before the Fall and now of this world after it, now of Fairyland, and now of those strange regions first discovered by that Alice whose adventures have been edited by one "Lewis Carroll." It is a strange land; for animals, though they spare Ruby and Pearl, are allowed to eat each other, while the little human babies are not permitted to take the life even of a flower. Mother Nature regulates all this, and would appear in this portion of her dominions to have adopted the principles in force in the Regent's Park and the Zoological Gardens. Our first parents lost their Eden through eating apples, but Pearl and Ruby lose theirs through plucking a flower. They are only restored by a vicarious sacrifice by a lily, who comes to life again and turns into a beautiful prince who marries Pearl, and a beautiful maiden who marries Ruby—we forget which. A field mouse on the same day turns into a mate of the proper sex for the other human inhabitant of this strange country, and so the tale ends with the marriages of two pairs of babies. It is all very mixed and incoherent, neither good sense nor good nonsense, but yet readable and written with no little fancy and charm. The story of the Waterlily is pretty, and the illustrations are very nice—so that the volume may fairly claim its position in the series of "Dainty Books."

A Jacobite Exile. By G. A. Henty. (Blackie.) Mr. Henty has in this story tried fresh scenes, and with his usual skill and success. He makes his young hero, Charlie Carstairs, figure in the service of Charles the Twelfth of Sweden—the successful Charles who crushed Russia at Narva, not the unsuccessful Charles who was overthrown at Pultowa, or died before Frederickshall. It is really very surprising how Mr. Henty works up the historical materials at his command, which with his wonted conscientiousness he mentions in his preface. He has never produced a more truly historical romance, and scarcely ever a more piquantly written narrative. One, at least, of his battle-pieces is full of the old "special correspondent" fire. The private adventures of Charlie Carstairs and his father are also pleasantly told; and Mr. Henty shows a good deal of shrewdness in making Charlie take part in Marlborough's campaigns, but not in the rising of the Young Pretender.

Fergus MacTavish. By J. Macdonald Oxley. (Hodder & Stoughton.) Perhaps the most notable thing about this book—which, by the way, is remarkably well-printed—is the fact of its scenes being laid in a district that writers of books for boys have hitherto not utilised, that of which Lake Winnipeg may be regarded as the centre. Otherwise Fergus is but a good and essentially Scotch lad, passing through the first stages of his moral curriculum. He has adventures of various kinds, and proves his physical and moral courage to the satisfaction of all who have any right to be concerned. Finally we are given to believe that Fergus MacTavish was "ordained to the Christian ministry," and "came to have a snug home of his own upon the island, with Ruth for a loving happy helpmate." But here we have only to do with Fergus as a lad, and with his work among the Indians. This story is clearly and vigorously written, and ought to be a favourite with the boys of the present day—evidently a large band—whose idol is the well-known missionary, Mr. John G. Paton.

Graeme and Cyril. By Barry Pain. (Hodder & Stoughton.) This is a good healthy book for boys, and the characters in it are well drawn and discriminated. It seems to be part of the nature of things that the bad boys are more attractive in literature than the good ones; and Cyril, with all his faults—and these faults

are not of a generous kind—is more interesting than the manly, noble-minded Graeme, about whose career one never feels a moment's anxiety. Graeme is a fine fellow though, and by no means one of those perfect creatures without individuality who sometimes serve as heroes to boys' books. The charm of the story consists mainly in the picture of school life, and is much increased by the variety and humour of the less important characters. The "Celestial" and "Fathead" are excellently drawn, and the dialogue throughout is natural and spirited. There was no occasion for such a very sensational ending. Cyril had done nothing to deserve so fatal a termination to his career, even from the artistic point of view. The problem as to what Burton and his uncle were to do with his father, the burglar, is left unsolved; and, what to us is a greater disappointment, we hear nothing more of Neddy Trigman after the first part of the book, and he is the most amusing and original of the whole *dramatis personae*.

The Black Bar. By G. M. Fenn. (Sampson Low.) The author never wrote a more thrilling tale than these adventures of a middy while capturing slavers. About three fights a day seem to have been his average allowance; but the skippers of slave-ships luckily cannot shoot straight, at all events in fiction, and he escapes as if he bore a charmed life. The critic gladly turned into a boy for the nonce, and read *The Black Bar* from cover to cover.

In the Land of the Golden Plume. By D. L. Johnstone. (W. & R. Chambers.) The author may well call this, in his sub-title, "a tale of adventure." From the first page to the last the action never flags; and a good deal of information about North Queensland, gold-digging, and the like, is acquired insensibly while following the adventures of the hero. Half a dozen illustrations add to the attractions of the book, which cannot fail to delight boys whose attention has been in any way turned to Australia.

In Africa with the Union Jack. By W. Pimblett. (Virtue.) The history of the British arms in Africa possesses a painful interest at present. Mr. Pimblett begins his book at the English struggle with Napoleon. Thence he passes on to the Abyssinian War and the dash on Coomassie, reaching more familiar ground in the Zulu Wars, and the conflicts with the Arabs in the Soudan, together with the death of Gordon. The author has done his work well, and this is just the book for an intelligent boy; but the following sentence might be amended with advantage: "Fierce Arabs slashed at them from close quarters, and when not cloven asunder by some heavy sabre, gashed to death."

Jennifer's Fortune. By Mrs. Henry Clarke. (S.P.C.K.) This is one of the best of the many Cornish stories which have lately appeared. Jennifer is a charming heroine, and the dialect is well managed without being obtrusive. Helen, her foil, lives in London. "With London's misery at her doors, with London's rich opportunities for gaining knowledge, for giving service, within her grasp, her keenest interest was in the cut of a frock, her most serious occupation the arrangement of a dinner-table." But trouble and the influence of the heroine gradually call forth her true and better nature. Mrs. Clarke has so skilfully managed the evolution that the reader regrets, for Helen's sake, the unequal distribution of happiness at the end. This is a distinct improvement on *Honor Pentreath*, Mrs. Clarke's last story.

For the Sake o' the Siller. By Maggie Swan. (Oliphant, Anderson & Ferrier.) The authoress of this "Fifeshire Story of Forty Years ago" has beyond doubt a knowledge of the Scottish

character and a command of the Scottish dialect. She weaves both with very considerable effect into the evolution of a simple yet satisfactory tale. Perhaps the plot is commonplace. Effie Blyth, an orphan girl left with no "tocher" but winsomeness, is unwise enough to prefer her showy but selfish lover, Will Graham, to the modest, unassuming, but loyal Alec Cummings. By a possibly too familiar device—the drowning of Will Graham—all is made to end well. Among the less ambitious Scotch stories of the time, this ought to take a good place, as several of the characters are remarkably well drawn, particularly the rapacious and vindictive Aunt Teenie.

The Close of St. Christopher's. By Emma Marshall. (Nisbet.) Mrs. Marshall's dean scarcely bears comparison with other famous deans in fiction, although "his library is filled to overflowing with volumes of every century both B.C. and A.D." The heroine (who at one time appears as Miss Sidney, at another as Miss Sydney) leads a quiet existence until her lover rescues her from a railway accident. She has long believed in him, although he is generally deemed fond of horses and betting. A man of this kind would hardly tell his girl cousin that at his country house "he would try to be what she would like him to be." However, the transformation does ensue. The grammar of the authoress is at times queer. A person "who she had never seen" is as bad as "I should be best satisfied to see the dean." The story is sufficiently commonplace.

Phil Thorndyke's Adventures, and other Stories. By F. M. Wilbraham, E. M. Piper, and Others. (Hogg.) This is a singular medley of stories, ending in an historical sketch of King Alfred, suited for a "Child's History of England." The Druids are introduced, as usual in such histories; but amends are made to modern research by stating that the University of Oxford was "long believed, but incorrectly, to have been founded by Alfred." The illustrations are equally varied; and a coloured plate shows the contemporaries of Alfred clad apparently in armour, while a castle of the twelfth or thirteenth century occupies the foreground. Miss Wilbraham's tale is carefully studied, but the others are mediocre.

Jim. By Ismay Thorn. (Wells, Gardner, Darton & Co.) The authoress is hardly so successful as usual in this story of a boys' school. Its atmosphere is unreal, and some of the boys are prigs. "Jim" himself is far too good for a schoolboy. Girls will like the book more than boys. The writer has introduced a capital incident, and vouches for its having actually occurred. It rescues the book, at any rate, from the charge of being nanby-pamby.

In the Fifteen; a Tale of the First Jacobite Insurrection. By H. C. Adams. (Hodder & Stoughton.) This story is very carefully written, and ranges over a stirring period in the history of England, from the Battle of Killiecrankie to the execution of Lord Derwentwater and his associates in the Rebellion. The manners of the time, too, are well painted, and there is a good chapter introducing the condition of the London streets and a combat with the Mohocks. Nevertheless, the action hangs throughout, and Mr. Adams would probably succeed better in a romance pure and simple than in an historical tale.

A True Cornish Maid. By G. Norway. (Blackie.) The incidents of Cornish life in the last century are here worked up into a pleasant story. The superstitions connected with holy wells and the "Piskies," the pilchard fishery, taking a French privateer, and smuggling, lend themselves happily to the author's needs, while Wesley's teaching is just beginning to leaven the old Cornish ruggedness. Mr. Norway's tale can be read with considerable pleasure.

NOTES AND NEWS.

MR. I. GOLLANCZ's long-expected edition of Lamb's "Specimens of Elizabethan Dramatists" and "Garriick Extracts" is nearly ready for publication by Messrs. Dent & Co., in their Temple Library. The volumes will include sixty-eight "Fragments" contributed by Lamb to *Hone's Day Book*, which have not yet found a place in any previous edition. The identification of these valuable "Fragments" has entailed much labour on the editor. For the first time Lamb's text has been revised and corrected throughout, bibliographical and other errors have been removed, and the extracts chronologically re-arranged; brief critical notes are appended to each volume. In addition to the ordinary small and large-paper editions, there is to be a limited edition, illustrated with portraits of dramatists and actors and with views of the theatres.

THE new edition of Mr. Whymper's *Scrambles among the Alps*—which has long been out of print, and exceedingly scarce—will be issued by Mr. John Murray in the course of a few days. Mr. Whymper has himself taken special pains with the illustrations, which number 137 in all; the paper has been made for the purpose at Messrs. Dickinson's mills; and the binding—a dainty white cover, sprinkled with snow crystals—is the work of Mr. Zaehnsdorf. Only a limited number of copies will be printed.

MESSRS. MACMILLAN & Co. will publish, in time for Christmas, a nursery rhyme book by Miss Christina G. Rossetti, entitled *Sing-Song*. It will have 120 illustrations by Mr. Arthur Hughes, engraved by the Brothers Dalziel.

MESSRS. RIVINGTON, PERCIVAL & Co., will issue immediately in their series of "Periods of European History," *European History*, 476-918, by Mr. C. W. C. Oman.

MR. WILLIAM MACKAY, of Inverness, will shortly publish, by subscription, a history of the parish of Urquhart and Glenmoriston, based mainly upon original documents and local traditions. Special chapters will be devoted to the ancient royal castle, and to the incidents associated with the battle of Culloden. The book will be handsomely printed, and illustrated with portraits, plans, and facsimiles.

MR. ELLIOT STOCK announces for early publication a new work, by E. V. B., under the title, *A Book of the Heavenly Birthdays*. It will be fully illustrated by the author. The same house will publish immediately *Guesswork for Christmas*.

MESSRS. F. V. WHITE & Co. will publish next month the late Lady Duffus Hardy's novel, *A Buried Sin*, in three volumes.

MESSRS. SPOTTISWOODE & Co. will issue early in December, *Clubs*: a list of 950 clubs frequented by the English in all parts of the world, for 1894, by Mr. E. C. Austen Leigh. The list has been carefully revised, and the names of over 200 clubs appear in their places for the first time.

WITH reference to the sale of the Hazlitt papers, mentioned in the ACADEMY of last week, Messrs. Elkin Mathews & John Lane announce that they have acquired the rights of reprinting from the original manuscripts the *Liber Amoris*, hitherto garbled, the letters from Hazlitt to Patmore, and the diary kept by Mrs. William Hazlitt in Scotland while the divorce proceedings of 1822 were going on, together with facsimiles of a letter from Sarah Walker to Hazlitt and a letter of Hazlitt's to Patmore; also an unpublished portrait of Hazlitt. The book is now in the press, and will be issued immediately.

MESSRS. MORISON BROS., of Glasgow, will publish shortly *The Auld Scotch Precentor*, by

Mr. Nicholas Dickson, completing the sketches of Scottish Church life depicted in the author's former works.

THE Letters of James Russell Lowell have already reached a third edition, in their two-volume form.

MR. A. J. BALFOUR will unveil the Lowell memorial in the Chapter-house at Westminster, on Tuesday next, November 28, at noon.

WE have received a catalogue of choice, rare, curious, and valuable books, issued by Messrs. Charles Scribner's Sons, of New York. The first subject for remark is that the books of American authors are conspicuous by their absence: even when binders are mentioned, the most frequent names are Riviere and Zaehnsdorf. It is also curious to notice which of our own authors are in repute in the United States. First editions of Dickens and Thackeray, and illustrations by Cruikshank and Phiz, seem to be as much sought after there as here. Among the moderns, there is a special demand for Robert Bridges and William Watson, and for the issues of Mr. Daniel's private press at Oxford. A complete set (34 volumes) of the works of Richard Jefferies is priced at 370 dollars. But what we most grudge to our cousins is the original MS. of Charles Lamb's story, "Cupid's Revenge," which is not to be found in Canon Ainger's edition. There are also fifteen letters of Mr. Ruskin, which we are told have never been published.

MISS BEATRICE HARRADEN has received an overwhelming number of letters, asking the source of the quotation whence she took the title of her book (now in its ninth edition), *Ships that Pass*. The lines, "Ships that pass in the night," may be found in Longfellow's *Tales of a Wayside Inn*, the third evening, Theologian's Second Tale (Elizabeth), fourth part.

THE FORTHCOMING MAGAZINES.

WE understand that, with the new year, the Rev. J. B. Mayor will cease to be editor of the *Classical Review*. He has laid English scholarship under a heavy obligation to him, both by his energy in starting the review seven years ago and by the judgment and care he has shown in the management of it. It has become indispensable to English and American classical scholars, and is now well and favourably known on the Continent, where it has even been held up as a model for foreign journals to imitate. No small amount of good original work has appeared in it, and its reviews of books, though sometimes rather late in appearing, are usually both authoritative and excellent. The scholarly judgment of Mr. Mayor and of his colleague, Mr. A. M. Cook, of St. Paul's School, has secured this success; but the enterprise of Mr. David Nutt in venturing on a monthly journal of such a kind deserves also to be recognised. We believe it to be no secret that Mr. Marindin, late of Eton, known as one of the editors of the new Dictionary of Greek and Roman Antiquities, succeeds to the editorship.

FROM next year *Folk-Lore*, hitherto the joint property of the Folk-Lore Society and Mr. David Nutt, will become the sole property of the Society. Mr. Jacobs has been compelled by pressure of work to give up the editorship; and *Folk-Lore* will in future be edited by a committee consisting of Mr. Clodd, Miss Roalfe Cox, Mr. Gomme, Mr. Jacobs, and Mr. Kirby, with Mr. Alfred Nutt as chairman and acting-editor. The forthcoming number of *Folk-Lore* will contain the following articles: an answer by Mr. Lang to Mr. Jacobs's strictures upon his preface to Miss Cox's "Cinderella"; a criticism by Mr. Nutt of Mr. Jacobs; Mr. Newell's views respecting folk-tale diffusion;

Mr. Hartland's paper on "Pin Wells and Rag Bushes," read before the British Association; text and translation of twenty-five articles from the *Dinnshenchas*, edited by Mr. Whitley Stokes from Kilbr. xvi.; the *Sanctuary of Mouni*, with illustrations, by Miss G. M. Godden; and *Folk-Tales from Melanesia*, collected and translated by the Rev. Dr. R. H. Codrington.

THE new volume of the *Bookworm*, which commences in December, will be a considerable improvement in many ways on its predecessors. Contributions have been promised by Mr. William Carew Hazlitt (reminiscences of Messrs. Sotheby's auction rooms and on early English book collectors), Mr. A. W. Pollard, Mr. Clouston, Mr. Ashbee, Mr. Walter Hamilton, and Mr. Gleeson White. A series of articles on Modern Book Illustrators, including one on Mr. Harry Furniss with examples of his work, will be one of the features of the new volume.

THE Christmas number of the *English Illustrated Magazine*, to be published next Monday, will be enlarged to 164 pages. Mr. Thomas Hardy writes about "Ancient Earthworks at Dorchester," illustrated from photographs; Mr. George Gissing upon "The Muse of the Halls," with illustrations by Mr. Dudley Hardy; Mr. Phil Robinson on "The Queen's Lion at the Zoo"; E. Nesbit contributes a "Ballad of the White Lady"; while there will be nearly a dozen short stories, by Mrs. Steel, Messrs. W. E. Norris, E. F. Benson, Anthony Hope, Barry Pain, Max Pemberton, R. Barr. Almost every single thing will be illustrated.

IN the December number of *Cassell's Magazine*, which begins a new volume, two serial stories will be commenced: "The Slave of Care," by C. E. C. Weigall, and "Margaret's Way," by Annie E. Wickham. The author of "How to be Happy though Married" and George B. Burgin will take opposite sides in a discussion on "Is Marriage a Lottery?" Mr. J. E. Hodgson, R.A., will contribute a complete story entitled "The Fortunes of Grey House," and Mr. Raymond Blathwayt "A Talk with Jerome K. Jerome."

A STRIKING portrait of "Mark Twain" will accompany the first instalment of his new story in the December *Century*, which will also contain a paper by Mr. Beyer on Berlioz, also illustrated with a portrait.

BOTH the *Century* and *St. Nicholas* will appear at Christmas in specially designed covers.

THE first number of Mr. Frederick Millar's anti-Socialist weekly, the *Liberty Review*, will be published by Messrs. Watts & Co. on December 2. It contains articles by Ouida, the Earl of Onslow, Dr. Mortimer Granville, Canon Hayman, Mr. George Candy, Q.C., and Mr. Charles Fairfield. The price will be twopence.

UNIVERSITY JOTTINGS.

THE University of Oxford proposes to confer the honorary degree of M.A. upon the following: General Sir George Chesney, representative of the city in parliament; Mr. B. H. Baden-Powell, author of *The Land-Systems of British India*, in three volumes, published last year by the Clarendon Press; and Mr. J. F. Blumhardt, teacher of Bengali.

MR. M. R. JAMES, of King's College, has been appointed director of the Fitzwilliam Museum at Cambridge, in succession to Prof. Middleton. Mr. James has hitherto been assistant-director of the Museum, and is the author of a comprehensive catalogue of its illuminated manuscripts, which will be published almost immediately by the University Press. He was also joint-editor of the earliest

edition of the *Revelation of Peter* which appeared in this country. Next Monday he has undertaken to read a paper before the Cambridge Antiquarian Society upon "The Interior Decoration and Furniture of the Abbey of St. Edmund at Bury."

A PUBLIC meeting will be held on Saturday next, December 2, at 2 p.m., in the theatre of the University of London, Burlington-gardens, to consider the question of a memorial to the late Master of Balliol. The Speaker of the House of Commons will be in the chair; and it is hoped that the meeting will be attended, not merely by Balliol men, but by all those who are interested in doing honour to Prof. Jowett's memory.

THE board of electors to the chair of Latin at Oxford having been fully constituted by the appointment of a Greek professor, notice is now given that candidates must send in their applications by December 12. The duties of the professor are: "to lecture [not less than forty-two times in the year] and give instruction on the history and criticism of the Latin language and literature, and on the works of classical Latin authors." The "and" we have italicised is presumably intended to be epexegetical.

A REPORT of Mr. T. G. Jackson, the architect for the repair of St. Mary's Spire at Oxford, recommends that eleven new statues should be carved to replace those in the pinnacle groups, which are in a hopeless state of decay, at a cost of about £80 for each statue. It is proposed to follow the general conception of the original figures—saints, bishops, &c.—as to subject, pose, and treatment, but not to attempt to copy the mannerism of fourteenth century work. The sculptor suggested is Mr. G. Frampton, who has just designed the commemorative medal for the Winchester quingentenary.

IN Convocation at Oxford on Tuesday, a grant of £100 was voted towards the fund for explorations in Asia Minor; and Mr. Arthur Thomson, lecturer in human anatomy, was raised to the status of a professor. A scheme of amended regulations for the Arnold historical essay was vetoed by the Vice-Chancellor—which is, we imagine, not a very common occurrence.

A SYNDICATE has been appointed at Cambridge to consider how better provision may be made for the safe keeping of the records of the university, which were seriously imperilled on the occasion of a fire in the tower of the Pitt Press on November 8.

THE Rev. Dr. C. H. H. Wright delivered his first Grinfield Lecture at Oxford during this week, on "The Septuagint Version of the Book of Ecclesiastes."

IT is interesting to notice that Mr. J. B. Bury, of Trinity College Dublin, has been appointed an examiner at Oxford in the school of modern history.

THE *Oxford Magazine* supplies some statistics—whence collected we know not—about the generation who were in residence about ten years ago. The total number of matriculations during the three years 1880-82 was 2289, of whom 589 for various reasons never proceeded to their degree. Out of 1708 who did graduate, 1129 took honours, and 271 obtained a first-class. Of these graduates, again, 575 are now clergymen, 225 barristers, 76 solicitors, and 27 doctors. The corresponding figures for Cambridge are proportionately larger throughout, except in the case of those who failed to take degrees. Oxford also shows absolutely more honour men, more first-classes, and more barristers. From the same source, we learn that the Union at Oxford is full of vitality. It has 256 new members this term, of whom 209 are freshmen. "This is the best number for

many years, ever since the Junior Common Rooms began to hit it hard."

ON Wednesday of this week the Marquis of Bute was formally installed as Lord Rector of the University of St. Andrews. The subject of his inaugural address was a review of the early ecclesiastical history of Scotland. Among those upon whom the honorary degree of LL.D. was conferred on the occasion were: Dr. William Huggins, Prof. James Dewar, the Rev. Dr. Albert Loewy, M. Demetrios Bikelas, and Father Joseph Stevenson.

THE following appointments have been made in the Queen's Colleges, in Ireland: at Belfast—Dr. W. H. Thompson, to the chair of physiology, recently founded and endowed by Mr. Dunville; and Dr. Johnson Symington, of Edinburgh, to the chair of anatomy; at Galway—Mr. A. C. Dixon, to the chair of mathematics.

ORIGINAL VERSE.

IN THE FORUM.

I SAW where Rome lay dying all her length,
Fought the last fight; her hills, which were her
breasts,
Feeding no more her children; her full strength
Maim'd like tall columns shorn of their crests;
Within her windy temples birds had nests—
O wreck'd great Mother! splintered idle spear!
The long shore of a sea that howls a wintry year!
Waste as a winter sea that grieves the land,
Torn, derelict, wind-bitten thou liest, and far,
Shed like a blight upon that silent strand,
The havoc of the Flavian and her scar:
Ah, tired fighter spent and stain'd with war,
The Cross is king, the Cross is king!—and thou,
Fading, must hear the hymn to gods thou couldst
not know.

Not vain, thou bulwark of the world, not vain
The great broad Book thou gav'st thyself to
rear,
While through the tireless eye of thy last fane
We hail the face of Jove serenely clear,
Or swoon to peace as, dropping tear by tear,
The pity of his grave-eyed spouse shall fall,
And Mother Earth, which bare, shall serve us for
a pall.

For we are men, O Mother, and thy sons;
Thou wert of earth and ours that parentage:
The pride of life, the race to him who runs
Boldest and first, the reverence of age—
Give of thy milk that, budding our courage,
Naked, alert, our faces to the light,
We bear our part—and thine—nor dizzy in the
fight.

Now flags the sun that saw thee born, a flood
Of mellow quietness steeping thy broken line
Of domes and cypresses, and now in blood
He sinks beneath thy cloudy Palatine:
Thy passion, O Mother, weary and supine,
Shall it soon end? Now is the hush of things,
And Hesper, Night's pale herald, folds his silver
wings.

Dusk as the purple of the night to come
And lovely as the sighing of her pain,
Thou shalt endure for ever, O my Rome,
Still as thy calm white Gods; nor shall disdain
Nor anguish nor the galling of the chain
Move thee or them to bondage worse than death,
While on thy Capitol the caged wolf bares his
teeth.

MAURICE HEWLETT.

Rome: October, 1893.

MAGAZINES AND REVIEWS.

THE current number of the *Jewish Quarterly Review* (David Nutt) is scarcely so interesting as usual. Dr. H. Hirschfeld calls attention to the large recent additions to our knowledge of Jewish liturgies written in Arabic. Dealing specially with the class of poetry called *Piyyut*, he points out their linguistic and metrical peculiarities, and gives as an example "The

Tale of Hannah and her Sons," in Hebrew characters with an English translation. Dr. S. Krauss continues his examination of the references to Jews to be found in the Fathers, here treating of Eusebius and Ephraim Syrus, the latter of whom he maintains—against the common view—to have had a good knowledge of Hebrew. Prof. A. Bücheler also continues his elaborate investigation into the history of the reading of the Law and Prophets in a triennial cycle. Under the title of "Mr. Smith: a Possibility" and "Miss Smith: an Argument," the two editors (Mr. I. Abraham and Mr. C. G. Montefiore) discuss the question of conversion from Christianity to Judaism, in the different cases of a man and a woman. The Rev. R. H. Charles prints the first instalment of his translation of the Book of Jubilees, from new and unpublished MSS. Among the reviews, we may specially mention those by Mr. Upton of Fairbairn's "Christ in Modern Theology," and by Mr. Montefiore of Smend's "Lehrbuch der alttestamentlichen Religionsgeschichte."

THE MATHEMATICAL PROFESSORSHIP AT AUCKLAND.

INTENDING candidates for the professorship of mathematics at University College, Auckland, New Zealand, ought to be made acquainted with the circumstances under which the post has been declared vacant. For ten years the chair has been filled by Mr. W. S. Aldis, who was senior wrangler and first Smith's prizeman in 1851, and subsequently principal of the College of Science at Newcastle-on-Tyne. He accepted the Auckland chair in 1883, on the usual understanding that the appointment was to last as long as he fulfilled his duties satisfactorily.

On May 19 last, Prof. Aldis read in a newspaper that the Council of the College had on May 15, at a meeting to which he was not summoned, decreed his dismissal. But no direct announcement of this decision, which was taken on the casting vote of the chairman, was made to him. A month later, on June 9, at another meeting of the Council, it was resolved to inform the professor that his services were no longer required.

The published intimation of the Council, after the first meeting, that Prof. Aldis's successor would receive £300 a year less salary suggested that the professor's dismissal was to be attributed to motives of economy. No cause was then publicly stated. At the second meeting, however, it was declared that Prof. Aldis had of late spent fewer hours in lecturing than had been prescribed by the Council. It was not denied that the diminution in the number of the lectures had been due to a diminution in the number of students requiring instruction in the higher branches of mathematics; and it was further acknowledged that Prof. Aldis, in correcting papers at home and in private study with pupils, had spent three or four more hours a week than was promised in the College Calendar.

On June 22, two days after Prof. Aldis had received formal notice of his dismissal, he asked for the grounds of the decision at which the Council had arrived. The Council was obdurate, and declined all explanation. At a meeting on August 21, not only was the proposal rejected (again by the casting vote of the chairman) to rescind the resolution dismissing him, but the professor was censured for the tone of letters sent by him on the subject to the public press. The chairman, on August 21, publicly asserted, for the first time, that the professor was dismissed "for gross neglect of duty."

It is not surprising to learn that when the Council applied to the New Zealand Minister

of Education for the services of the Agent-General in London in selecting a new professor, the request was refused, although such a refusal was without precedent in colonial history.

On October 2 the Council made a report of the case to the Minister of Education, of which a summary alone has been published. According to the summary, they attributed their action to "the small amount of work done by the professor and the disproportion between that work and the emoluments received." At the same time Sir Walter Buller, Dr. Selwyn, Master of Selwyn College, Cambridge, and Mr. R. Mackenzie, Rector of the Edinburgh Academy, were invited to select a successor to Prof. Aldis. The salary, it was further resolved, was to suffer no reduction.

Thus Prof. Aldis, a man of undoubtedly high character and attainments and an efficient teacher, has been dismissed without specific cause shown, and without any opportunity being afforded him of answering such charges of neglect of duty as may have been alleged against him. He has, moreover, suffered the unwarrantable indignity of reading in the public press the fact of his dismissal, and that at a moment when he had no reason to suspect that such a step was even in contemplation. "I consider," telegraphed Sir Robert Stout, an ex-premier of the colony, when he learned of the Council's procedure, "the Council has inflicted a grievous injury on higher education." Fair-minded men in this country will endorse that view.

Prof. Aldis has fortunately found a powerful champion in Dr. E. A. Abbott, who has set forth in print a very plain statement of the facts. "How can colonies," Dr. Abbott asks, "expect us to send them able teachers of high character if this is the treatment accorded to them?" Such an incident has occurred before, and it looks as if some strong expression of English public opinion is needed to prevent its recurrence. At the present juncture, it is desirable, at any rate, that university men of position should decline all requests made to them by the Auckland Council to aid in the selection of professors for New Zealand, until the publication of a full explanation of the treatment to which Prof. Aldis has been subjected.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOURAILLER, A. de la. Les Débuts de l'Imprimerie à Poitiers (1478-1515). Paris: Paul. 4 fr.
DAUBY, Jean. Le Japon contemporain. Paris: May & Metzger. 3 M. 50 Pf.
DEPUICH, R. La Côte du Violon ancien. Paris: Fissore. 5 fr.
FALKER, J. V. Das rumänische Königsschloss Pelesch. Wien: Gerold. 50 M.
MONNIER, Marcel. France noire (Côte d'Ivoire et Soudan). Paris: Plon. 7 fr. 50 c.
ORLÉANS, le Prince Henri d'. Autour du Tonkin. Paris: Calmann Lévy. 7 fr. 50 c.
RENOUARD, Ph. Bibliographie des éditions de Simon de Crampe 1530-1546. Paris: Paul. 40 fr.
RINGER, H. Geschichte d. Osnabrücker Buchdrucks. 1. Thl. 1617-1707. Osnabrück: Bachhorst. 2 M.
THOINAN, Ernest. Les Reliques françaises (15.0-1800). Paris: Paul. 40 fr.
VALLÉE, Léon. La Bibliothèque. Paris: Terquem. 13 fr.

THEOLOGY.

- KÜHN, E. Alttestamentliche Kritik u. Christenglaube. Bonn: Weber. 2 M.

HISTORY, LAW, ETC.

- BAHRFELD, E. Zur mittelalterlichen Münzkunde Pommerns. Berlin: Weyl. 2 M.
BLOCH, L. de Paris. 3e Partie. Champigny, Loigny, Orléans. Paris: Baudouin. 3 fr.
BURDACH, K. Vom Mittelalter zur Reformation. Forschungen zur Geschichte der deutschen Bildung. 1. Hft. Halle: Niemeyer. 4 M.
CALLIANO, G. Prähistorische Funde in der Umgebung v. Baden bei Wien. Wien: Braumüller. 3 M. 40 Pf.
CROWE, C. Die Grundlagen des französischen Obligationenrechts. Mannheim: Bensheimer. 9 M.
DUHESNE, L. Fastes épiscopaux de l'ancienne Gaule. T. 1. Provinces du Sud-est. Paris: Thorin. 12 fr.
MEYER, E. Geschichte d. Alterthums. 2. Bd. Geschichte d. Abendlandes bis auf die Ferkriege. Stuttgart: Cotta. 15 M.

- MOLKE, Graf. H. v. Gesammelte Schriften u. Denkwürdigkeiten. 8. Bd. Berlin: Mittler. 9 M.
NÄCKE, P. Verbrechen u. Wahnsinn beim Weibe. Wien: Braumüller. 5 M.
TAINÉ, H. Les Origines de la France contemporaine. Le Régime Moderne. T. 2. Paris: Hachette. 7 fr. 50 c.
WOHLWILL, A. Hamburg während der Pestjahre 1712-1714. Hamburg: Gräfe. 2 M. 40 Pf.
ZEISSBERG, H. R. v. Belgien unter der Generalstatthalter-schaft Erzherzog Karls (1793-4). 2. Thl. Leipzig: Freytag. 3 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ARZRUH, A. Physikalische Chemie der Krystalle. Braunschweig: Vieweg. 7 M. 50 Pf.
BASTIAN, A. Vorgeschichtliche Schöpfungsglieder in ihrem ethischen Elementargedanken. Berlin: Felber. 3 M.
CHODAT, R. Monographia Polygalacearum. Pars II. Bavel: Georg. 32 M.
COCHERIS, P. Les parures primitives: avec une introduction sur les temps préhistoriques. Paris: Jouve. 13 fr.
PEPPER, G. Ostafrikanische Fische. Hamburg: Gräfe. 2 M. 50 Pf.
SADLER, R. Die parasitischen Exoecenen. Hamburg: Gräfe. 5 M.
SCHWEINFURTH, G. Abyssinische Pflanzennamen. Berlin: Reimer. 6 M.
SPECKMANN, G. Beiträge zur Zahlenlehre. Oldenburg: Eschen. 2 M.
STEINER, K. Die Philosophie der Freiheit. Berlin: Felber. 4 M.
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CORRESPONDENCE.

"DAW" IN MALORY'S "MORTE DARTHUR."

The Scriptorium, Oxford: Nov. 9, 1893.

Possessors of the handsome edition of Malory's *Morte Darthur*, recently published by Mr. David Nutt, may like to correct an oversight in the Glossary, where, with reference to the passage on p. 585, Book xi. ch. x., "the Quene . . . felle to the erthe in a dede swoune, and thenne syr Bors took her vp and dawed her, & whanne she was awaked she kneled afore the thre knyghtes," &c., *daw* is said to mean "to moisten, sprinkle with cold water." This is an unlucky "shot." There is no such sense of *daw* in English of any age. The meaning here is "to awake (any one) from sleep or (more usually) from a swoon, to bring back to consciousness, revive, bring to," a common transitive use of *daw*, "to awake from sleep, recover from a swoon," which in its turn is a well-known transferred sense of *daw*, "to dawn, become daylight." In the transitive sense, "to bring round from a swoon," *daw* was in common use from the Middle English period down to the seventeenth century. Palsgrave has "I dawed from swooning, je reuise, je resuscite." Drayton (1614) *Polyolb.* vi. 90 has "Thinking her to daw whom they supposed fain in some enchanted swoond." Ray has it as a north country word: "To daw in common speech is to awaken; to be dawed . . . to be fully awakened." *Daw*, M.E. *dawen*, as I need not remind English scholars, is O.E. *dagian*, a common Germanic derivative verb from *day*, *day*. Though it survives in Scotch: "The cock may daw, the day may daw," it has been displaced in English by the extended derivative *dawn*, which in the sixteenth century had also the same transitive sense: cf. Palsgrave, "I dawne or get life in one that is fallen in a swoone, je reuigore . . . I cannot dawne him." So in many sixteenth century authors. JAMES A. H. MURRAY.

FATHER JUVENAL: AN UNRECORDED TIBETAN LEXICOGRAPHER.

London: Nov. 18, 1893.

It appears that a new name must be added to the scanty list of Europeans who have studied the Tibetan language. Everything hitherto known on the subject is summarised by Mr. Clements R. Markham, in his introduction to the *Narratives of Bogle and Manning* (second edition, 1879). But we find no mention there of the name of Father Juvenal, a Roman Catholic missionary in Agra at the end of the last century, who has been rescued from oblivion by the recent publication of a volume entitled *Travels in India a Hundred Years Ago* (Osgood, McIlvaine & Co.). The author is Thomas Twining, who went out to India in the Bengal Civil Service in 1792. Two years later, when he was not yet nineteen, he undertook an adventurous journey to Delhi, where he obtained an audience of the Great Mogul, Shah Alam, then living under Mahratta protection. During one stage of this journey, from Farrukhabad to Agra, he had for a companion Father Juvenal, of whom he gives a very lively account. Unfortunately, he does not supply many biographical details, except that he was a Roman by birth; but he leaves the impression that he must have died shortly afterwards.

Here is the passage about his Tibetan studies:

"He [Father Juvenal] had made two excursions to Tibet, and resided there long enough to be able to compile a dictionary of the language. He showed me this laborious work, now nearly completed, although he said another journey to Tibet would be necessary. When terminated, he meant to transmit one copy of it to Rome and another to the University of Oxford, of which, at his request, I gave him the address."

It is, we fear, too much to hope that any copy of this eighteenth century Tibetan dictionary can be now in existence.

J. S. C.

A CHILD MARRIAGE IN ENGLAND IN THE SEVENTEENTH CENTURY.

Manchester: Nov. 15, 1893.

The Historical MSS. Commission have recently printed (XIII. Report, App. Part. vi., p. 275) the Diary of the Earl of Anglesey, a man of "grave deportment" and high office under Charles II., who writes, under date May 20, 1672:—

"This morning about ten of the clock at Lambeth, the Archbishop of Canterbury married my grandson, John Power, not eight year old, to Mrs. Katherine Fitzgerald, his cousin german, about thirteen year of age. I gave her in the chapel there, and they answered as well as those of greater age. The wedding dinner and supper I gave them, and the rest of the day and till twelve at night was spent in dancing, &c., and they lay in my house. I did duties, and commended them to God's blessing."

It is remarkable how unconscious he appears to be of the impropriety of such a union. Dr. Furnivall may be interested in this pendant to his important notes on these early marriages in the sixteenth century. Can a later instance be cited of child marriage in England?

WILLIAM E. A. AXON.

THE BATTLE OF SHREWSBURY.

Bamf, Aylth, N.B.: Nov. 15, 1893.

Without wishing to dogmatise on the exact area covered by the operations in this battle, I must utterly reject the theory that "horse, foot, and archers were at close quarters from time to time over a space of country fully three miles in length." If Mr. Hamilton Wylie includes in his "close quarters" the pursuit of stragglers, that might well be. But if he means a battle-front, or a series of engage-

ments, extending over anything like such an area, then Shrewsbury would stand alone among the battles of our mediæval history. No such battle-front could be made out either at Towton, or Tewkesbury, or Barnet, or Bosworth. Yet Shrewsbury was not an encounter between factions in which the all forces of the country might be arrayed on one side or the other, and for which at any rate long preparations might have been made. The Percy rising was a bolt out of the blue—a hasty feudal outbreak, undertaken and suppressed with forces raised at a few days', I might almost say at a few hours', notice. If Percy's line could measure miles in length, what becomes of the *districtus aditus*—the narrow or awkward approach—the salient fact of the action preserved by Scottish tradition? And, again, if his front covered a large expanse of open field, why did the king abandon for once the invariable English formation of three divisions in line for one of two divisions? I found the answer to both these questions on the ground, where the well-protected centre of Hotspur's position made an attack from the two flanks necessary.

With respect to the earthworks, I have spoken of them with caution, as the digging for brick-earth was patent. But I incline to believe that there were earthworks there, not thrown up by Hotspur in the short interval before the king's attack, but of older date, and giving an extra motive to him for standing battle there. With respect to the ponds or water holes, not only were they full when I saw them, but one of them had on the inclination of its bank an old pollard oak, old enough to have witnessed the fight, and giving a clear indication of the antiquity of the bank on which it grew.

Lastly, I would ask, if the burial of Hotspur at Whitchurch is to be taken as an indication of the extent of the battlefield, where is the limit to be drawn?

J. H. RAMSAY.

P.S.—When Mr. Wylie speaks of "horse, foot, and archers at close quarters," &c., I trust that he does not wish the reader to suppose that English men-at-arms in those days ever went into action on horseback.

MARGARET OF ANJOU.

Westward Ho, North Devon: Nov. 10, 1893.

With reference to the doubt expressed by Sir James Ramsay as to the year of Margaret of Anjou's birth, it is to be observed that the historians of the House of Anjou agree in stating that, of Duke René's children, Louis was born Oct. 16, 1427, Nicolas (and his twin sister Yolande) Nov. 2, 1428, and Marguerite, March 23, 1429. The style used is therefore obvious; and the date required will be March 23, 1429-30.

G. W. WATSON.

THE METHODS OF THE HIGHER CRITICISM.

London: Nov. 22, 1893.

I do not presume to enter into the discussion concerning the characters inscribed on Dr. Chaplin's Samaritan weigh, or to estimate their value with regard to the date of the Canticles. I may say, however, that to me the title chosen by Prof. Sayce, and which I have repeated above, has appeared not quite appropriate.

Now, however, I am concerned with some statements towards the end of Prof. Robertson Smith's communication in last week's *ACADEMY*. Prof. Sayce (who is in Egypt) is accused of having committed a serious "grammatical blunder" in "deriving a segholate noun with initial *Nun*, namely *netseg*, from the root *yatsag*, for "every Hebraist knows that, if the word is *netseg*, it cannot possibly have come from

yatsag, or from any known Hebrew root. Now, "every Hebraist knows," though, it would almost seem, Prof. Robertson Smith does not, that verbs with initial *Nun* are so closely related to verbs with initial *Yod* (the *Nun* being softened down into *Yod*), as to make it sometimes of little importance which form is chosen as the root. Indeed, with reference to these two forms, *yatsag* and *natsag*, what Gesenius had previously referred to the latter he subsequently derived from the former. And as to segholate nouns with initial *Nun*, it may be seen from the *Lexicon* that these are sufficiently numerous. With the possible meaning of *netseg* I have nothing now to do.

THOMAS TYLER.

THE WORD "FAKE."

London: Nov. 21, 1893.

Mr. Lang has started (*ACADEMY*, November 11) an inquiry as to the origin of the slang word "fake"; and since no one better qualified has replied to his challenge, I venture to make a suggestion.

Dr. Skeat thinks that the Dutch *facken*, to catch a gripe, affords a "plausible origin" for the word (*Principles of English Etymology*, First Series, p. 483, 1st edit.). But, with all reverence to the scientific philologists, I would call attention to what seems to me a more probable source.

In the "Rehearsal" we read: "I love to be merry sometimes; but when a knotty point comes I lay my head close to it, with a snuff-box in my hand; and then I *feague* it away, i' faith" (Act ii. Scene 4).

This passage is partly quoted in Dennis's *Remarks on Cato*, from which large extracts are given in Johnson's *Life of Addison*. But in many editions of the "Lives," a misprint occurs of *league* for *feague*.

In my recent edition of Johnson's *Life of Addison* (p. 107), I have pointed out that Richardson (followed by Ogilvie, Annandale, and Hunter) gives the meaning of *feague* as to beat or whip; and all of them regard the word as connected with, or even derived from, the German *fegen*. But in Stratmann and Bradley's *Middle English Dictionary* we find the word *fegen*, to adapt, fit, join; and the meaning is illustrated by a quotation from the "Ormulum": "Mannes bodi *feged* is of foure kinne shaffe." So far as I know, the change from *fegen* to *feague* is quite natural; but the change from *feague* to *fake* is highly improbable. The use of the word, however, should surely count for something; and the expression, "feague it away" is curiously like the "fake away" of Ainsworth's rollicking song.

F. RYLAND.

"ITALIAN LYRISTS OF TO-DAY."

London: Nov. 21, 1893.

I should be unreasonable indeed were I to find fault on the whole with Mr. William Sharp's gratifying and appreciative review of my *Italian Lyrists of To-day*; yet there is one point on which it clearly calls for a reply.

Before he has fully entered upon his criticism of my work, he brings against me a charge of forgetfulness or discourtesy, for not acknowledging that I had made use of Signorina Levi's familiar and invaluable anthology, *Dai Nostri Poeti Viventi*. Most certainly I knew and consulted it, just as I consulted those portions of Signor Raffaello Barbiera's anthology which treat of contemporary writers; and I used it as anthologies are meant to be used, though my chief debt must still be to the original authors. As Mr. Sharp opines, it was of real service to me. It is so well known and so highly prized, that I should have thought

any reference to it somewhat superfluous. But I am most ready to make the fullest avowal of my indebtedness to it, and to express my regret if I have omitted making an acknowledgment which I certainly did not know to be customary in the case of anthologies. Mr. Sharp's tribute to its merits is entirely justified; and every writer on this subject, even though he be himself an Italian or have the close connexion with Italy and its literature which I have enjoyed from my birth and early training in that country, must of necessity consult a collection so admirable and so discriminating.

But, in self-defence, I must be allowed to point out that Mr. Sharp, in his desire to prove what I should never have thought of denying, has—I am sure inadvertently, for his otherwise appreciative and impartial tone forbids any other assumption—somewhat misrepresented both the nature and the extent of my indebtedness to this excellent work. From his fourth paragraph, following as it does upon a long and well-deserved eulogy of Signorina Levi's volume, a careless or uninformed reader might almost imagine that my *Italian Lyrics* is little more than a translation of *Dai Nostri Poeti Viventi*. Mr. Sharp, indeed, admits that I have not followed it in my choice of poems; but the incomplete figures which he proceeds to give would surely produce a contrary impression on a reader less thoroughly acquainted with the subject than he himself is.

Let us get to the facts.

A full comparison of the two books gives the following results. As against seven writers (Mr. Sharp's estimate) represented in *Italian Lyrics* by nine pieces, all of which occur in Signorina Levi's more ample selections (Mr. Sharp's expression, "the same pieces," is doubtless a slip), there are sixteen, represented by twenty-seven pieces not one of which is to be found in her book, though she has other poems of theirs. Further, her selections and mine agree in part, and in part only, in the cases of eight writers, of whom I give fifty pieces, of which fourteen are also included in her anthology.

Finally, comparing the two works in their entirety, *Dai Nostri Poeti Viventi* contains 154 poems (excluding those in dialect, which did not enter into my plan), *Italian Lyrics* of To-Day includes ninety-two, besides a fragment; and there are twenty-three in common.

When one considers that, in the case of many poets, certain pieces inevitably suggest themselves for inclusion in every collection—pieces, the rejection of which would be deplorable—it must be evident that any two anthologies treating of the same limited period will in great part cover the same ground, and that the editor who is most pressed for space (as, for instance, by the intrusion of biographical matter) will rightly include such pieces in preference to others. Mr. Sharp himself, if I may judge of his predilections by the poems cited in his article, would have done so. He could not, indeed, have avoided it; his extensive further knowledge would not enable him to reject such poems as these, though it would give him the opportunity of including many others.

In the analysis above given, I have accepted Mr. Sharp's figures, though I might possibly demur to Perotti being included among the writers represented in *Italian Lyrics* solely by pieces also given in *Dai Nostri Poeti Viventi*, as I have added in my biographical notice a short but complete poem not quoted therein. Signor Marradi's inclusion in this list is an accident somewhat injurious to him. Signor Nicci's single sonnet is the only case in which there is an absolutely identical selection in the two books. Further, I have included Signor's Fogazzaro's "A Sera" in the list of twenty-three pieces common to both books, though my

translation, as a glance will show, is taken from the complete poem, in the *Valsolda* volume, and not from Signorina Levi's perhaps judiciously curtailed version. Mr. Sharp mentions my translation of Carducci's "Nevicata" (of which the original was published in or before 1886) as an instance of parallelism; but of eleven poems of his given by me, this is the only one which is also to be found in *Dai Nostri Poeti Viventi*.

I repeat that I am very far from ascribing to Mr. Sharp any intention of bringing against me a charge of undue indebtedness to a single anthology; but I am bound to defend myself against any misconception to which certain expressions of his, together with the figures accompanying them, may possibly have given rise. Having, I trust, dispelled any such misunderstanding, I have again to express my regret if I have offended against any law of literary ethics or literary courtesy of which I was unaware; and I hope Signorina Levi will accept my expression of the high value which I have always attached to her delightful anthology.

I am glad to have the opportunity, while thanking Mr. Sharp for his criticism of my own volume, of answering his question as to my alphabetical allocation of Signor d'Annunzio's and Signor De Amicis's names. The *De* of names having the ablative form is written with the capital letter, as Mr. Sharp points out, while the *di* of the genitive is, I think, usually given in small letters and ignored in alphabetical arrangement. I am aware that Signor d'Annunzio's name is usually written with the capital, and I do not lay down the law on the subject; but I have taken my spelling from his own letters.

G. A. GREENE.

"THE IRON PIRATE."

London: Nov. 21, 1893.

It would be a kindness if you would allow me space to correct a slight error which your reviewer made in his recent criticism of my book, *The Iron Pirate*. He says "Mr. Pemberton chooses oil as the motor which enables Captain Bluck and his devilish crew to fly through the water at twenty-nine knots an hour." This is an entire misapprehension. The ship, whose specification was drawn up for me by one of the foremost marine engineers living, is driven by gas. Believing with many who have given the subject thought, that gas is one of the maritime motors of the near future, I have endeavoured to show theoretically in *The Iron Pirate* what are its shortcomings and what its advantages. As this is the backbone of the book, may I crave leave to record this correction.

MAX PEMBERTON.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 26, 4 p.m. Sunday Lecture: "Curiosities of Bird Life," by Dr. R. Bowdler Sharpe.
4 p.m. South Place Institute: "The Shipping and Carrying Trade of England," by Mr. W. C. Steadman.
7.30 p.m. Ethical: "The Problem of the Unemployed," by Mr. J. A. Murray Macdonald.
MONDAY, NOV. 27, 5 p.m. Hellenic: "A Mykenæan Treasure from Aegina," by Mr. Arthur Evans.
5 p.m. London Institution: "Zante and its Earthquake," by the Rev. H. A. Boys.
8 p.m. Royal Academy: "Pigments," I, by Prof. A. H. Church.
8 p.m. Society of Arts: Cantor Lecture, "The Art of Book and Newspaper Illustration," I, by Mr. Henry Blackburn.
8.30 p.m. Geographical: "The Antarctic Region and the Scientific and Commercial Results of its Exploration," by Dr. John Murray.
TUESDAY, NOV. 28, 6 p.m. London Institution: "The Principles of Commercial Geography applied to the British Empire," IX., by Dr. H. E. Mill.
8 p.m. Civil Engineers: Discussion of Papers on Water-Works in India and Mesopotamia.
8 p.m. Colonial Institute: "Matabeleland," by Mr. Archibald R. Colquhoun.

WEDNESDAY, NOV. 29, 8 p.m. Society of Arts: "The Regulation of Street Advertising," by Mr. Richardson Evans.
8 p.m. Irish Literary: "The Romance of Elizabethan Ireland," by Mr. T. W. Rolleston.
THURSDAY, NOV. 30, 6 p.m. London Institution: "The Uses of Humour," by Prof. J. Sully.
8 p.m. Royal Academy: "Pigments," II, by Prof. A. H. Church.
8.30 p.m. Antiquaries.
FRIDAY, DEC. 1, 7.20 p.m. Civil Engineers: Students' Meeting.
8 p.m. Geologists' Association: "A Discovery of Fossils at Little Stairs Point, Sandown Bay, Isle of Wight," by Mr. T. Leighton; "The Sharks' Teeth from British Cretaceous Formations," by Mr. A. Smith Woodward; "The Breaking-up of the Ice on the St. Mary River, Nova Scotia, and its Geological Lessons," by Mr. Geoffrey F. Monckton.

SCIENCE.

A NEW THEORY OF THE LATIN SATURNIAN METRE.

MR. W. M. LINDSAY has put forward a new theory of the Saturnian Metre in the second and third numbers of the *American Journal of Philology* for 1892. He makes two types of line, (1) the A-type:

xx(.) xx, xxx, xxx
dabunt málum Metélli Naévio póctae,

with an occasional variety of the second half-line,

xxxx, xx,

e.g., adlocútus súmni.

(2) the B-type:

xx(.) xx, xxx, xxxxx, xx
prim(a) incédit Céreis | Proserpína páer,

with an occasional variety of the second half-line,

xxxx, xx,

e.g., fuisse vírum.

The metre goes by accent (including not only main accents, but secondary accents, which follow strict rules), not by quantity, but pays regard also to what is the leading feature of Romance poetry, the counting of syllables. A normal number of syllables, seven in the first half-line, six in the second, is found in every line under certain fixed laws of elision (e.g., prim(a) incédit Céreis |), prosodical hiatus (e.g., || aureo eclutro), and "resolution" of syllables (e.g., *opitumus* may be scanned as the equivalent of trisyllabic *optumus*). The most recent statements of the quantitative theory (by Reichardt and by Zander), and of the accentual theory (by Thurneysen), are tested, and found wanting, by an appeal to the dramatic verses of Livius Andronicus, Naevius, and the older poets, which prove, for example, the quantities, *itíque, famá, Lucius*, and the accentuations *apúd-nos, cápitibus, pléríque*—*ónnes*.

After a discussion of the text and scansion of the extant Saturnian lines and fragments, it is shown in the concluding section how the Latin Saturnian may have been derived from the Indo-European line:

xx xx xx xx | xx xx xx xx

(cf. the Gâyatri páda of the Vedas), by successive modifications at successive stages of the phonetic development of the Latin language, such as the earlier shifting of the accent to the first syllable of every word, the later penultima law of accentuation, and the syncope of short vowels in post-tonic syllables; and it is suggested that, of the various rhythmical elements of the Indo-European line, assonance, alliteration, counting of syllables, accent, &c., the first became the chief feature in Celtic, the second in Teutonic poetry. In a note appended to the concluding article the existence of Saturnians in the dialectal (Umbro-Oscan) inscriptions is denied, excepting in two Pelignian epitaphs (Zv. 13-14), which follow an earlier type of Saturnian.

Mr. Lindsay is to read a paper on this subject before the London Philological Society on March 2 of next year.

CORRESPONDENCE.

"LIFE WITH TRANS-SIBERIAN SAVAGES."

London: Nov. 9, 1893.

[Messrs. Longmans, Green & Co. have forwarded to us the following letter addressed to their firm. We will only state that we know "X" to have had no personal motive in the matter, and that he is not now in England.—ED. ACADEMY.]

The other day I arrived here after a long absence on the Continent, and found awaiting me your letter of October 20, an unexpected number of reviews of my *Life with Trans-Siberian Savages*, including one in the ACADEMY, which, like all the other reviews I have seen, is of the most favourable nature.

I found enclosed also a letter published in No. 1113 of the ACADEMY by some anonymous correspondent signed "X," to which you specially call my attention, which is both curious and remarkable. It is curious, in that it ridicules the review by the ACADEMY, as also the thirty-five other reviews you have kindly forwarded to me. It is remarkable, in that from beginning to end it exhibits egregious ignorance, stupid fabrication, and unscrupulous misrepresentation, some of which, for the benefit of the casual reader, are acutely tipped with the numbers of the pages in which it is pretended the alleged statements by me may be found.

1. The readers of "X's" letter are referred to "pp. 101-2" for the statement by me that in Sakhalin

"we have not only thousands of miles of snow, but an Arctic winter of nine months' duration without a single remission and 46 degrees of frost for the greater part of the time."

Now "X" knows that very few of his readers would take the trouble to look at the pages referred to, and that if they did they would find this alleged statement is not there. Here are examples of "X's" methods. "X" altogether ridicules the idea of Sakhalin being a cold country, exclusively on the ground that it is, he says, within the same latitude as Central France. This, again, is not true, nor have I anywhere stated it. Admitting that I had made this statement, however, his conclusion on the mere ground of latitude exhibits the most egregious ignorance. If "X" would go to a school for ignorant and anonymous correspondents he might be shown, perhaps for the first time, such a thing as isothermal maps. In every one of these maps he would find that Kamchatka is precisely within the same degrees of latitude as the present United Kingdom of Great Britain and Ireland. Yet only such a discoverer as himself would attempt to cast ridicule upon the fact of the known degrees of cold which prevail in Kamchatka. On the same maps "X" would find that the average temperature for January in parts of Sakhalin is given as ten degrees below zero. Therefore a statement, which might be found in a part of my book not referred to, that sometimes it falls to fourteen below zero, only four degrees below the authentic January average, has nothing in it which can fairly be accepted as reliable proof that my book is "a romance of adventure," and "quite incredible."

2. In one single sentence, acutely tipped "pp. 154-5," "X" represents me as stating that, at a certain point which, he says, is several hundred miles north of the limit of typhoons, my ship was sunk by a typhoon; that the naked survivors were tossed, "like chips," on to a half-submerged ledge of rocks, where,

"after further dangers and escapes almost equally marvellous," and receiving such injuries "through being dashed on and off the rocks" (this alleged quotation is a fabrication) as to be unable to walk, I escaped on a raft, and was fortunately received "in a capital native hotel."

Now, certainly, from the reading of this garbled balderdash, nobody in the world would imagine what a reference to the pages mentioned would show: that between the wreck and the reception into a native hotel I distinctly state how I was received on another ship, on which other ship, after encountering another typhoon, I reached another country, hundreds of miles away; and that the port of Hakodate, in Yezo, a northern island of Japan, was the place in which I was taken ashore and received "in a capital native hotel." I have nowhere stated the point at which my ship was wrecked, yet "X" does not hesitate to assert that it was several hundred miles north of where typhoons occur, regardless of the fact that typhoons, ignorant of their chart lines, do not always stop short at them, but sometimes produce their most destructive effects for long and various distances beyond those lines.

3. "X" represents me as saying—what he deems preposterous—that the dirty Ainu can be leeward of deer and not be scented by them, and that their poisoned arrows "usually" pierce the heart or the pericardium of these animals.

The first of these statements is one which nobody not egregiously ignorant of sportsmanship would deny; the second is not to be found either on the page referred to or anywhere else in my book. I simply state the result of two post-mortem examinations, without venturing any generalisation on the matter.

4. In another of his prolific single sentences, "X" represents me as stating that I was made head wizard, and that I reduced the lens of my camera to ashes. These are utter fabrications.

"X" expresses a doubt whether or no I exist. On this point I could hardly hope to give a demonstration such a distinguished scientist would accept as conclusive. Perhaps the evidence of the principal members of your firm with whom I have come in such pleasant contact on different occasions might be more satisfactory.

B. DOUGLAS HOWARD.

SCIENCE NOTES.

THE Royal Society's medals have this year been adjudicated as follows: The Copley Medal to Sir George Gabriel Stokes, for his researches and discoveries in physical science; a Royal Medal to Prof. Arthur Schuster, for his spectroscopic researches, and his researches on disruptive discharge through gases and on terrestrial magnetism; a Royal Medal to Prof. Harry Marshall Ward, for his researches into the life history of fungi and schizomycetes; and the Davy Medal to Messrs J. H. van't Hoff and J. A. Le Bel, in recognition of their introduction of the theory of asymmetric carbon, and its use in explaining the constitution of optically active carbon compounds. The medals will, as usual, be presented at the anniversary meeting on St. Andrew's Day (November 30). M. Le Bel has promised to attend in person, and it is hoped that all the medallists will be present. The Society will dine together at the Whitehall Rooms on the evening of the same day.

THIS week has brought us the first monthly part of Messrs. Frederick Warne & Co.'s *Royal Natural History*, edited by Mr. Richard Lydekker, of which we will only say now that

it seems to carry out the lavish promise of the prospectus; and also the announcement of an entirely new edition of "Jardine's Naturalist's Library," under the editorship of Dr. R. Bowdler Sharpe, to be published by Messrs. W. H. Allen & Co. To choose between the two would truly be an embarrassing task. The latter, we may observe, is to be published, not in parts, but in volumes, each consisting of about 320 pages, with from twenty to forty coloured plates. The total number of volumes will probably be about twenty-five. The first to be issued, early in the coming year, will be: *British Birds*, by Dr. Sharpe himself; *Monkeys*, by Mr. H. O. Forbes; and *Butterflies*, with special reference to British species, by Mr. W. F. Kirby. The contributors further include Prof. R. H. Traquair, who is responsible for the Fishes; and Mr. W. R. Ogilvie Grant, who has undertaken to deal specially with Game Birds.

SIR ROBERT BALL's new work, *The Story of the Sun*, will be ready for publication, by Messrs. Cassell & Co., early in December. The book will be furnished with coloured plates and numerous illustrations.

PHILOLOGY NOTES.

WE have received from the American Bureau of Ethnology another of the admirable series of linguistic bibliographies, compiled by Mr. J. C. Pilling. It deals with the Chinookan languages, that is to say, with the languages spoken by a small group of Indian tribes who live near the mouth of the Columbia River. The name "Chinookan" is derived from one of these tribes, which a French fur-trader wrote down as "Chinouque" in 1820, and which has become well known as being the basis of the Chinook Jargon, the *lingua franca* of the coast of North-Western America. In the actual vernaculars, very little has yet been printed, though the Bureau of Ethnology is now preparing for publication a grammar, dictionary, and texts, compiled by Dr. Franz Boas. With regard to the Jargon, of course, the case is different. It has received considerable attention from philologists, as being a typical example of artificial language; and a manual of it was published by Mr. Horatio Hale in 1890. The latest development is due to a French missionary, Father de Jeune, who, finding it impossible to teach the Indians to read in Roman characters, has adapted the Duployan system of shorthand to the Jargon, and multiplied copies of his compositions by the mimeograph. Of these curious publications, two fascimiles are here given; and it is stated that the Indians have taken to the system so eagerly that they are now teaching it to one another. It is hardly necessary to add that Mr. Pilling's bibliographical work has been done with his usual accuracy and minuteness. His devotion transforms what might in other hands have been a mere list of titles into a comprehensive treatise on the subject, enlivened by personal details. We may, however, call his attention to the review of Hale's Manual, by Dr. Robert Brown, in the ACADEMY of September 13, 1890, which contained not a little original matter.

REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Oct. 26.)

PROF. JEBB, president, in the chair.—Mr. J. H. Moulton read a paper, of which the following is an abstract:—Lightfoot's objection to the reading Νύμφαν . . . αὐτῆς in Col. iv. 15 is that the "Doric Νύμφαν" is most improbable. If, however, the name is Νύμφαν, the objection disappears, and we may follow Westcott and Hort, who have not even an alternative. It is natural that a common noun should be slightly altered to

make a proper name, and the influence of Homer's *νόμῳ* *φίλῳ* would alone account for the change from the *η* declension to the *α*. All original *α* nouns in Greek (Sanskrit etc. -i) have traces of *γ* before the *α*. Nouns without *γ* fall into two classes. (1) Three which appear in Homer, *νόμῳ*, *πτόνῳ*, *πρίστῳ*. These are vocative, *α* being the Indog. vocative of -*α* nouns. In *νόμῳ* Homer keeps the distinct nominative: the voc. *νόμῳ* is used by Bion, and Theocrit. xxvii. has *κῶρα φίλα*, a clear imitation. *πρίστῳ*, which like the masculines *μυρία* etc. is also nominative, is originally the voc. of **πρίστβα*. *Πτόνῳ* is voc. of **πτόνῳ*, which is to *πτόνῳ* (Sanskrit *patni*) as *θεράνῳ* is to *θεράνῳ*; "handmaid" possessing forms with *α* suffix as well as *ι*, "mistress" followed suit. Theocritus makes *πτόνῳ* (xv. 14, where *πτόνῳ* is an improbable correction) an extension from voc., exactly like our *νόμῳ*. In an epitaph by Erinna (?) we may perhaps read *νόμῳ* *δοῖσαν* (cod. *δοῖσαν*), but *δοῖσαν* would also serve. Aeolic extended the analogy of these vocatives, having *Ἀφρόδιτα*, *νόμῳ* (quoted with "δοῖσαν παρὰ τῷ ποιητῇ"), *ἱρῶνα*, and I think *ῥάπῳ*; but the nom. *πρίστῳ*, modelled on *πρίστῳ*, shows that Aeolic merely followed Homeric. Monro's argument against Fick, that Aeolic is "more primitive" here than Homer, must be reversed. It is even doubtful whether the Indog. had the *α* voc. except in a few set phrases: the remains are very scanty. (2) Post-Homeric irregular *α* nouns, when proper names, are from the vocative analogy. The earliest example of a certain *α* is *ἔρῳ* in Aleman, from which time the nouns become more and more frequent: only five have not a quotable parallel form in -*α* (-*η*), which may be assumed for all. To account for this tendency towards the *α* declension we have the analogy of class I., with the two forces mentioned by Brugmann (*Gr. Gram.* p. 102), and the influence of -*α* nouns on those in -*η*. *Θέρῳ*, *τόλῳ* (*τόλῳ*), *δοῖῳ*, and *γῶνῳ* (*γῶνῳ*) are the most likely neuters in the list (see Wheeler, *Nominal Accent*, p. 35 n.).—Dr. Postgate read a paper on some Latin papyrus fragments written in uncials in the Zurich library. The chief of these fragments, which consists of disjointed moral and religious precepts, appears to have been part of a Christian boy's writing-exercise in an early century of our era. The words, forms, and constructions show popular (or Romance) traces, e.g., "in muto" (motto, mot), "gresso" (for -u), "emulationem," "magis sicut" for "magis quam."

CAMBRIDGE PHILOSOPHICAL SOCIETY.—(Monday, Oct. 30.)

PROF. HUGHES, president, in the chair.—The president read a paper on "The Geological Evidence for the Recurrence of Ice Ages." He pointed out that the advocates of the astronomical explanation of glacial ages have urged that there has been a recurrence at regularly varied intervals of combinations, the result of which must have been circumpolar vicissitudes of climate; and, seeing that the secular recurrence of these conditions formed a necessary part of their theory, they gladly welcomed any confirmation of it, such as was offered by those geologists who saw in the character of the stones in certain conglomerates traces of ice-action in several successive geological periods. The value of this evidence he now criticised. He laid before the society examples of the striated boulders and rock floors supposed to present glaciated surfaces; and with a view to the elimination of sources of error in the identification of the work of ice, he exhibited a series of specimens illustrating the various ways in which results were produced, sometimes exactly the same as, and often closely resembling, the forms, markings, and other characters relied upon as proofs of ice-action. By reference to these he showed that the faceted stones, from which the extension of the glacial conditions over parts of Southern Germany was inferred, found their exact counterparts among those trimmed by blown sand into roof-like forms and ridges, and had no parallel among undoubtedly glacially dressed stones. The scratched stones in the base of the New Red or so-called Permian of England (with the exception of one single specimen, which he said must have got into the collection in Jermyn-street by mistake) he compared with those produced by earth movements, in which the included pebbles of the conglomerate were pro-

truded through the softer matrix and scored and indented by harder fragments held in the mass. The supposed glaciation of the boulders in the basement beds of the Carboniferous he explained in the same way, producing examples in which the matrix and included fragments were scored alike by movements along small fault faces. He exhibited a portion of the solid Silurian floor on which these conglomerates rested, which was striated in a manner that might easily be mistaken for glacial action; but he explained that he had taken this from a thrust plane, and pointed out the difference in the mineral condition of the surface between these slickensided surfaces and those produced by glacial action. He excluded from the present discussion cases in which ice-action was inferred only from the size and shape of the stones or their isolation in finest material. He admitted the probability of evidence of ice-action being found along known axes of recurrent upheaval, such as those in the most ancient rocks along the Scandinavian range, or in the more recent deposits along the Alpine chain, or further south in the Carboniferous boulder beds of India, Africa, and Australia; but he pointed out that these last at any rate could lend no support to the astronomer's contention, seeing that they surrounded a basin whose centre was in equatorial not in circumpolar regions. He was willing to admit that in the astronomical combinations we might find a *vera causa* of vicissitudes of climate; but he urged that all the evidence from direct observation went to show that extreme glaciation does and did always bear a direct relation to earth movements.

ELIZABETHAN.—(Wednesday, Nov. 1.)

FREDERICK ROGERS, Esq., in the chair.—A paper on "Measure for Measure," by Mr. William Poel, was read (in the author's absence) by Mr. Arthur Dillon. Mr. Poel believed that in "Measure for Measure" we had Shakspeare's word in the great bout of slander and abuse between the play-wrights of his day. The evidences of this are manifold. A contemporary writes: "Our Will hath given them a purge." And internally the play bears marks of hasty adaptation. Possibly an early attempt, comprising most of the finest literary and dramatic passages, had been laid aside, and was suddenly taken up and fitted to new and ultra-artistic use, as a weapon of self-defence; for there is indication in the Sonnets and elsewhere that some special slander was alive against Shakspeare at this time. Out of all proportion for the balance of the play, the Duke repels the slanders of Lucio, as disproportionately heaped upon him. The dramatic interest of the situation would be stronger and more appealing, if the Duke kept his dignity, and played with Lucio's extravagance. Unfortunately, the Duke condescends to be angry. For once, Shakspeare was blinded by private passion; yet, with all this allowed, it is a fine rejoinder in the battle of the plays. In the last scene we have slander on slander heaped, credited and discredited, while the truth hides in the centre; and only the accident that the Duke has been omnipresent finally makes it manifest. This is Shakspeare's comment on all the evil speaking. Balancing this ill repute is the good repute of Angelo; a good repute as false as the slander. Angelo is a sympathetic part; one, that is, whose story we follow with a personal interest. He is a man who rises by his fall. His humiliation culminates in his having to accuse Marianna, adding this to her other injuries. True, he repents when he is found out, but not because he is found out; with him ruth begins when he regrets the death of Claudio, which has followed as a necessity on his first false step. When his shame is full, he asks for nothing but his punishment; and finally parts from his pride, in taking pardon through the prayers of the woman he has wronged. In the early scenes, Angelo, with his self-righteous cruelty, is farther from salvation than Mistress Overdone, the protectress of Lucio's abandoned child. But that, at the close of the play, the old self is dead we must credit, by the Duke's words: "Your evil quits you well," and the "quickenings in his eye."—An interesting discussion followed, criticising Mr. Poel's paper, and dealing with the (then) forthcoming performance of the play at the Royalty Theatre, the introduction of

women to the English and continental stage, and the influence of scenery upon the drama. It was opened by the chairman, and continued by Mr. J. A. Jenkinson, Mr. A. C. Hayward, Mr. W. H. Cowham, Mr. James Ernest Baker, Mr. Arthur Dillon, and others.

VIKING CLUB.—(Thursday, Nov. 9.)

W. WATSON CHEYNE, Esq., vice-president, in the chair.—A new set of laws, prepared by a special committee, was submitted, and, after some slight amendment, adopted. In accordance with the new Law-Book, the club is now founded as a social and literary society for those interested in the North, and lays itself out as a special medium for the study of Northern antiquities, literature, history, &c. The *Proceedings* will be published. Provision has been made for the appointment of local secretaries in various districts in the North, for the collection of folklore, and to report new discoveries of antiquities. A scheme is also under consideration to form a union of Northmen and their societies throughout the world. Commodious and suitable premises for holding meetings have been secured in the King's Weigh House Rooms, Thomas-street, Grosvenor-square, W. The subscription for town members is 10s., and country members 5s., including a copy of the *Proceedings*. Mr. J. Romilly Allen has been elected hon. editor of the *Proceedings*, and Mr. A. W. Johnston, Law-Man (president of council). The first session under the new constitution will begin in January, for which a syllabus of papers is now being prepared.

RUSKIN SOCIETY.—(Friday, Nov. 10.)

SYDNEY ROBINSON, Esq., in the chair.—Mr. Arthur Boutwood read a paper, at the commencement of which he urged that the present-day movement towards social reform is at heart a moral and spiritual movement. Often this seems as though merely concerned with political changes, a view which is partial and misleading. In reality, this movement forms part of a wider movement tending towards a healthier national life, a higher standard of social conduct, and a more altruistic interpretation of duty. Ruskin emphasises the essentially moral and spiritual character of the reform that is needed; and as a step towards accomplishing this he completely subordinates all forms of human activity (including the economic) to ethical ideas. In conclusion, Mr. Boutwood insisted that too much should not be expected from politics which, though democratic, may remove some of the hindrances to the development of national vitality.

FINE ART.

COLONEL GOFF'S AND MR. WATSON'S ETCHINGS.

THOUGH some of the best prints of Mr. C. J. Watson and of Colonel Goff has been seen during the last few years at the Royal Society of Painter-Etchers, Mr. Dunthorne has done well to assemble in his gallery in Vigo-street what I take to be an almost complete representation of the etched work of these two artists. Mr. Watson and Colonel Goff, if not precisely masters, are students of the highest class, in the best of all schools. If their inspiration is not always personal, their methods are genuine. They are not — one need scarcely say it — they are not by any means the equals of any one of the five masters of the craft whom our generation and the generation immediately preceding it have seen: they do not, and it is hardly likely that they ever will, step up into line with Méryon and Jacquemart, with Whistler and Seymour, Haden and Legros. But in the second rank — which is a very high rank — they take an honourable place. Each has done much that is worthy to be classed with the work of etchers avowedly so admirable and so interesting as Mr. William Strang and Mr. Frank Short. And now, at Mr. Dunthorne's gallery, there

are to be seen about five and forty etchings by each of these sterling practitioners of a fascinating yet much-abused art.

It might by ungracious to carry out in detail any comparison between the works of two etchers who ally themselves for the purposes of an exhibition, but who have not perhaps more in common than that which is necessarily held in common between two artists, both of whom are on the right track. But one may say, briefly and broadly, these two things: first, that of the two men's work, that of Colonel Goff is likely to make the larger and readier appeal to the general public; and, second (and by this we give the reason for the judgment which has just been pronounced), that of the two men's work, Colonel Goff's is the more flexible and the more immediately engaging, while Mr. Watson's is the more solid and the more learned. Colonel Goff's sketches are of very various effects, and they record pleasantly and dexterously—in some cases, indeed, quite admirably—a pleasant impression. Mr. Watson's—sometimes apparently less free and less spontaneous—are yet executed with unflinching directness and with the larger measure of technical mastery. To carry the comparison one step further—to take into account subject as well as treatment—it may be said that, while Colonel Goff is sometimes disposed to treat country themes and often deals with the interest of "effects" of light, Mr. Watson's work is rather with the record of permanent line: his themes, indeed, are generally in towns and are generally architectural.

Among Mr. Watson's etchings, "Temple Bar" is about the first to be noted of his earlier work, his work of fifteen years ago. It is good, but at that period he had perhaps scarcely learnt to see his subject pictorially: he was rather a good architectural draughtsman, charging himself with the chronicle of certain facts. "Mercery-lane, Canterbury," whenever it was executed, is likewise a little wanting in individuality. "Camden, Gloucestershire" is, in picturesqueness at least, a distinct advance on both of these. "The School House, Marken," one of several quaint studies in the Low Countries, is exceedingly good and simple, being especially happy in its treatment of woodwork. "Mill Bridge, Bosham," is composed charmingly, and is carried exactly as far as it required to be carried, and not an inch further. "Chartres" is clearly picturesque, yet at no sacrifice of strength. It might be printed, I think, a little more richly than is the case with the particular impression exposed to view at Mr. Dunthorne's. There is an exceedingly good "Yarmouth," with that which is not very frequent in etching, a successful sky effect. "Bishopgate Bridge, Norwich," which has fascinated all East country artists from Cotman downwards, is of perfect solidity and strength. Something has induced Mr. Watson to tackle on two occasions subjects which the genius of Méryon has long ago made immortal. One of them is the "Rue Pirouette"; the other the church of "St. Etienne du Mont." Though the "Rue Pirouette" of Méryon does not belong to his best period, being a work of 1860, when his nobler work was over, it is not the least subtle of his experiments in pure draughtsmanship. The sterling work of Mr. Watson will hardly cause us to forget it. Mr. Watson's "Saint Etienne du Mont" has an accuracy of portraiture of the particular building, which Méryon's great print is without. It has delicacy also, but it is the direct and capable vision of a comparatively, perhaps one might say a wholly, unimaginative man, while Méryon's is a piece of creation such as could be vouchsafed only to a magnificent and impressive genius. In "Ponte del Cavallo, Venezia," Mr. Watson gets much nearer to the particular charm of

Mr. Whistler than he does, in the instances just quoted, to Méryon's deep fascination. "Ponte del Cavallo" is, indeed, an exquisite and highly desirable etching. "Noord Dijk, Dordrecht"—a flat land with windmills—is likewise among the most absolutely satisfactory instances of Mr. Watson's vigorous and refined craftsmanship. Very little of Mr. Watson's work appeals to the mere admirer of pretty pictures; very much of it appeals with force to the serious student familiar with the methods of the masters.

Of all Colonel Goff's etchings with which we are acquainted, "A Summer Storm in the Itchen Valley" bears the palm for popularity. It records quite impressively an agreeable and characteristic "effect" in English landscape, and by its vigour and its freedom, as, likewise, by its theme, it recalls to some extent the work of Mr. Seymour Haden. It is, indeed, judged from whatever point of view, a highly successful performance. "Folkestone Beach" is somewhat spotty and black: I doubt if the medium selected was the best for recording the impression which the scene produced. With this particular subject I fancy I see Colonel Goff more successful in the medium of water-colour. "London Bridge," again, is, on the whole unsatisfactory, the scale and strength of the structure being by no means suggested; and both are suggested, I may be permitted to say, with absolute mastery in a rare dry-point by Mr. Whistler, of "the Leyland period." But the "New Pier, Brighton," is a very agreeable, if not a very masterly, dry-point of Colonel Goff's; the "Hôtel Metropole, Brighton," is a more than interesting—it is a most ingenious—experiment in a night effect; while the "Old Chain Pier"—in reality a vision of the Brighton "front," looking westward—becomes more attractive and more satisfactory the more one knows it. I have yet to mention two etchings with an approval not less complete. One of them is "Shoreham—the Ford"—a most spirited vision of water, of the smaller shipping, and of a flat land. The other is "The Pool, Aldrington," a delightful and true sketch, in which a careful and economical selection of material has been placed at the disposal of a hand that is flexible and free. Colonel Goff and Mr. Watson, each in his own fashion, do much to maintain the best traditions of their art. FREDERICK WEDMORE.

NOTES ON ART AND ARCHAEOLOGY.

THE winter exhibition at the New Gallery, as already announced in the ACADEMY, will be illustrative of early Italian art. Besides pictures and sculpture, there will also be examples of books, goldsmith's work, pottery, textiles and embroidery, engraving, metal-work, furniture, and musical instruments. The Earl of Carlisle is president of the general committee.

NEXT week, Messrs. J. & W. Vokins will have on view, at their gallery in Great Portland-street, a collection of upwards of three hundred mezzotint and other engravings after George Morland, in continuation of a similar exhibition which they held nearly ten years ago. We may add that they have issued a most instructive catalogue.

THE other exhibitions to open next week include: the final series of Mr. John Varley's drawings of the East, dealing with the cities of Northern India, at the Japanese Gallery, New Bond-street; and a collection of pictures of "Out-of-the-way Places," by Mr. Blandford Fletcher, at Messrs. Tooth's gallery in the Haymarket.

MESSRS. HUTCHINSON will publish immediately an important work, entitled *French Illustrators*, by M. Louis Morin, with an introduction by M. Jules Claretie. It will

contain fifteen plates, printed in colour on Japan paper, and produced by Goupil in Paris under the superintendence of the artists. More than sixty French illustrators will be represented by over 100 drawings, sketches, and portraits in the text. The edition for this country is limited to 130 copies.

The following have been elected members of the Institute of Painters in Oil Colours—Messrs. Arthur Buntington, J. T. Nettlehip, and H. Caffieri.

AN extra general meeting of the Society for the Promotion of Hellenic Studies will be held at 22, Albemarle-street, on Monday next, November 27, at 5 p.m., when Mr. Arthur Evans will read a paper on "A Mykenaeon Treasure from Aegina."

ON Monday evening, at the Society of Arts, Mr. Henry Blackburn will deliver the first of a course of three Cantor Lectures upon "The Art of Book and Newspaper Illustration."

THE STAGE.

M. VICTORIEN SARDOU has "put his foot in it"; and that is the theatrical event of the week—unless, indeed, the marriage of Miss Sylvia Grey, which threatens to deprive the world of the most graceful dancer since the Sallé whom Voltaire praised, may not fitly be accounted the more important circumstance. As regards the Sardou business, it is briefly the following: Some one accused this most prolific and dexterous dramatist—a master of his own craft certainly, if hardly a master of literature—of having in a recent play shown himself a plagiarist of an English drama of at least a generation ago. This accusation M. Sardou—fertile in plots and clever in the management of them—naturally denied; but the incident appears to have led him to a loss of temper, as he took occasion to protest violently, and seemingly without cause, against the pecuniary treatment he had received from English managers, and in especial from Mr. Bancroft. He said that "Diplomacy" was taken from his "Dora," and that it had never been acknowledged or paid for. Mr. Bancroft has been able, we are glad to say, to show M. Sardou, or to show the world, that M. Sardou was wrong. "Diplomacy," from the beginning of its course, even until now, has always been acknowledged as an adaptation of M. Sardou's "Dora"; and if M. Sardou has not himself received the pecuniary rewards of its performance, that is only because he had made over his interest in the play to a theatrical agent, to whom Mr. Bancroft has remitted, it seems, sums of money much larger than those sums by payment of which to M. Sardou the agent in question secured the rights and the opportunity of profit. In a cooler moment than the present, M. Sardou will probably be led to a more favourable view of the conduct of Mr. Bancroft than any he has yet expressed.

MUSIC.

RECENT CONCERTS.

A PIANOFORTE Quintet by Goldmark was given for the first time at the Popular Concert last Monday. This composer owes his reputation, justly described in the programme book as "not exactly European," principally to two works—his opera "Die Königin von Saba" and to his "Country Wedding" symphony: the former based on a Bible story cannot be performed in England; the latter, a clever work, though in the strict sense of the word no symphony, has been played at the Crystal Palace. On this occasion, however, we have to speak of him as a writer of chamber music. His Quintet is a decidedly disappointing work.

With one or two exceptions the thematic material is trivial—indeed, the principal theme of the first movement bears an unfortunate resemblance to a popular street tune—and the developments are not interesting. The Adagio in the sombre key of E flat minor opens well, but is spun out, and therefore becomes tedious. The Scherzo is a compact movement; the themes are taking, and the workmanship is clever. The Finale is weak. Lady Hallé gave a vigorous rendering of an old favourite at these concerts—Tartini's "Il Trillo del Diavolo." Herr Schönberger played Beethoven's Sonata in A (Op. 101). The execution throughout was remarkably neat. His conception of the work was excellent, though at times, especially in the opening movement, there was a tendency to exaggerate the sentiment. Mr. David Bispham sang two fine songs—one by Franz, one by Schumann—with admirable taste and feeling. He also gave Loewe's "Archibald Douglas," and rendered all justice to it: there are fine movements in the composition, but as a whole it seems dull. The programme commenced with Schubert's Quartet in A minor; and with Lady Hallé and MM. Ries, Gibson, and Piatti as interpreters, there was nothing to do but enjoy the romantic music.

On Tuesday afternoon, Miss Theresa Gérardy, sister of the talented young violoncellist of the same name, gave a pianoforte recital. She plays well, and, on the whole, made a very favourable début. Excitement or nervousness caused her now, and then, to hurry.

M. Siloti, from Moscow, gave the first of two pianoforte recitals at St. James's Hall on

Wednesday afternoon. This pianist was heard here two seasons ago, and attracted notice. His technique is phenomenal, and his touch is good, and when he so wills it, delicate. But there are moments when he thunders like a giant, and appears to lose self-control. Nothing could have been more temperate than his reading of pieces by Bach and Handel; and he deserves praise for selecting two Preludes and Fugues from the "Wohltemperiertes Clavier" instead of playing, as is so frequently done, some transcription of an organ Fugue or Toccata. M. Siloti's performance of Chopin's G minor Ballade was too excitable, while that of the "Funeral March" Sonata was very unequal. And why was the Trio of the March given at such a rapid rate? The pianist was heard to greater advantage in pieces by Arensky and Tchaikowsky; but the "Onéguine" Fantasia, if showy, was commonplace. An interesting feature of the programme were the variations by Liszt, Thalberg, Pixis, Herz, and Chopin on an operatic theme. This set of variations was originally called "Hexameron"; but the variation by Czerny being omitted, it became practically a "Pentameron." M. Siloti was heard at his best in this curious medley.

Mr. Henschel gave the second of his Symphony Concerts on Wednesday evening, when the lion's share of the programme fell to Mr. Paderewski. His reading of Schumann's pianoforte Concerto disappointed us when we first heard it; and still disappoints us: it is too objective, and he loves to dwell upon certain notes, rendering the effect, at times, almost

mawkish. [In playing Chopin, some affectations show up the weaker, sentimental side of his music, but are not at variance with it; whereas similar treatment ruins the sentiment of Schumann.] The pianist was afterwards heard in his own Polish Fantaisie (Op. 19) for pianoforte and orchestra, written specially for the Norwich Festival, but which we heard for the first time on Wednesday. It is full of characteristic rhythm and melody; and it has a certain barbaric brilliancy, which recalls Tchaikowsky in certain passages of his pianoforte Concerto. The writing for the solo instrument is extremely difficult, showy, and, at times, tricky; but although it is prominent throughout, the orchestra, especially in the matter of colouring, adds materially to the effect of the piece. A great composition it cannot be called, for it consists of a series of melodies strung together more or less loosely. The performance was a triumph for the pianist, and the applause at the close was so prolonged that he sat down and repeated the closing section. The programme included Haydn's Symphony in G (Breitkopf Edition, No. 13) one of the old master's ripest efforts. Haydn is related to have said—"the whole art [i.e., of composition] consists in taking up a subject and pursuing it"; but he has clearly shown in many of his works that the better the subject, the better the pursuit. The performance, under Mr. Henschel's sympathetic guidance, was excellent. Of Mr. E. Moór's Overture in D minor, with which the concert opened, we must take another opportunity of speaking. J. S. SHEDLOCK.

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